CHINESE PORCELAIN

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BY

W. G. GULLAND

WITH NOTES BY T. J. LARKIN

AND FOUR HUNDRED AND EIGHTY-FIVE ILLUSTRATIONS

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Dedicated

TO THE MEMORY

OF

SIR AUGUSTUS WOLLASTON FRANKS,

IN

GRATEFUL RECOGNITION OF ALL HE DID TO UNRAVEL THE MYSTERIES OF CHINESE ART, AND BRING ABOUT A MORE INTELLIGENT APPRECIATION THEREOF.

PREFACE.

The aim of this little work is simply to try and place at the service of amateurs a handbook such as the writer felt the want of when first interested in Chinese porcelain, explaining the technical terms, and giving other information likely to be useful or interesting in connection with the subject, in as simple a way as possible.

We are very much in the dark as yet on many points, and cannot determine with certainty the age of much of the china we possess. However, we will find less difficulty, and perhaps more amusement, in studying the motives we see thereon, as also in discovering the purposes for which the various shapes were originally designed. The more we understand our china, the better we shall like it and value it; while, talking of age, in a very short time now another century will have commenced, when it will seem all at once to be a hundred years older, which cannot but increase its value in the eyes of the world at large.

The writer begs to return his best thanks to the authorities of the South Kensington Museum and Mr. A. B. Skinner, Mr. George Salting, Messrs. Duveen Bros., Mr. T. J. Larkin, and all his friends, who have so kindly allowed their stores to be drawn upon to furnish the illustrations for this little book. These examples for the most part have been taken from the ordinary run of china generally to be met with in private families, and so long as a piece illustrated a particular class,

the consideration of quality, or age, did not weigh. Unfortunately, owing to the cost, it has been found impossible to reproduce the colours, necessitating, at the risk of being somewhat tedious, the describing of the various pieces at greater length than would otherwise have been necessary.

Under the headings "Symbols," "Animals," and elsewhere, when the information given has been obtained from books, it is simply reproduced with the name of the work quoted from, thus enabling readers to turn to it for themselves should they wish to follow the subject further. Where no authority is named, the particulars have been obtained from Chinese friends. This information applies equally to all branches of Chinese art, so it is hoped will prove of interest to others besides lovers of old china. The various authors quoted adopt different methods of spelling the Chinese names and words; but no difficulty should arise from this if the reader will follow the sound, which will be found to vary but little.

In returning his best thanks to the gentlemen named on p. xiii. for according permission to make such extracts, the writer would beg to express the hope that they will not consider he has trespassed too freely on their kind indulgence.

In addition to the works quoted from, there are others in both this and the French language, many of which might have been used with advantage; but to have employed them would have extended the size of this little volume beyond the limit of a hand-book, which it has already somewhat exceeded.

Mr. T. J. Larkin has been good enough to read through the proofs, and the notes he has kindly appended the reader will find add greatly to the value of the work.

Thanks are also due to Mr. Arbuthnot, of Shanghai, for sundry Chinese books.

In conclusion, it only remains to thank Mr. Charles H. Read for kindly consenting to this book being dedicated to the memory of his old friend Sir Wollaston Franks.

W. G. GULLAND.

August, 1898.

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Permission to give quotations has kindly been accorded by the various publishers and others named.

GLOSSARY.

Paste. The vessel as it leaves the potter's hands before being baked.

Biscuit. The paste after it has been baked but not glazed.

Glaze. The composition put upon the paste or biscuit to give it a vitreous appearance. It may be plain or coloured.

Slip. A white porcelain composition applied as a decoration on coloured grounds.

Céladon. Shades of green resembling jade (see p. 138).

Céladon. A glaze of any colour which hides the substance of which the vessel is made.

Camaieu. Monochrome painting varied only by the effect of chiaroscuro. Applied generally to blue and white.

Pierced. Ornamentation by means of perforation (see No. 298).

Seggars. The clay boxes in which the china was put to protect it from injury during the process of firing.

Spur Marks. The mark left by the clay pillar employed to prop up the piece while in the kiln (see No. 119).

Enamel. The colour when applied mixed with glaze.

Enamelled Porcelain. When the entire surface is covered with enamel colours.

CHRONOLOGICAL TABLE.

This table is made up of dates which, for the most part, are referred to later on. The short sketches of the reigns of the emperors (taken in part from Professor Douglas's article on China, in vol. v. of the *Enc. Brit.*) are given, as it may interest the general reader to know something of the men whose names so often occur as date-marks on pieces of china.

Sung Dynasty, 960–1127.

1004–1007.—The Emperor Chin-tsung, who founded the royal manufactory at King-te-chin, gave orders that all vases made for the palace should be marked at foot "King-te Nien Chi"—that is, the name by which this period of his reign is known, and from which this celebrated town took its name, having been before known as Chang-nan-chin, and where, ever since very early times, the manufacture of pottery and porcelain had been carried on ("History of King-te-chin"). His Nien-hao was King-te.

Nan-Sung Dynasty, 1127–1279.

1171.—"We first find any distinct mention of porcelain out of China. In that year Saladin sent to 'Nur-ed-din' as presents forty pieces of Chinese porcelain" (Franks).

Yüan Dynasty, 1279–1368.

1280.—Marco Polo, travelling in this year, visited a porcelain manufactory, and mentions that it was exported all over the world.

1295.—John of Monte Corvino, a Franciscan, went to China, and was made Archbishop of Peking; died about 1328. Writing in 1305, he says it was twelve years since he had heard any news from Europe.

1340.—Pegolotti, a factor of the great Florentine house of Bardi, ruined about this time through its dealings with Edward III. of England, put out his trade guide. The first two chapters contain instructions for the merchant proceeding to Cathay, and gives the route as *viâ* Azoff, Astrakhan, Khiva, Otrar, etc., to Hang-Chow and Peking (*Enc. Brit.*, vol. v. 629).

MING (OR "BRIGHT") DYNASTY, 1368–1644. COLOUR GREEN.

It was under this dynasty "that the manufactory of porcelain received its greatest development, and much care was bestowed upon painting the specimens" (Franks).

1368–1398.—Hung-woo period. The son of a Chinese labouring man headed the rebellion, captured Nanking in 1355—then the imperial city—but did not declare himself emperor till 1368; and became the founder of the Ming (or "Bright") dynasty. As a quondam Buddhist priest he naturally lent his countenance to that religion.

1398–1403. — Keen-wan, grandson of the above, only reigned some five years, and was deposed by his uncle.

1403–1425.—Yung-lo period. Eldest surviving son of Hung-woo. In 1408 the capital was transferred to Peking; he added Tonquin and Cochin-China to the empire, and made conquests in Tartary. At home he devoted himself to the encouragement of the fine arts and literature. This period is said to be the third best in the Ming dynasty as regards porcelain. He renewed the old law prohibiting Buddhism, possibly from the knowledge that Keen-wan was sheltered by the Buddhist priests. He died in 1425, and was succeeded by—

1425–1426.—Hung-ke, whose reign was short and uneventful.

1426–1436.—Seuen-tih period. This was considered the best Ming period in porcelain. During this period Cochin-China gained independence.

1436–1450.—Ching-tung period. This emperor was defeated and taken prisoner by a Tartar chieftain, a descendant of the Yuen family, who spared his life but kept him a prisoner until defeated by the Chinese, when Ye-seen liberated his captive, who returned to his capital amidst the rejoicings of his people, again to occupy his throne, which during his imprisonment, had been held by his brother King-tai. The latter part of Ching-tung's reign forms the Tien-chun period.

1450–1457.—King-tai period.

1457–1465.—Tien-chun period.

1465–1488.—Ching-hwa period. In ceramics this was considered the second best of the Ming periods. Of all the Ming marks this is perhaps the one most generally met with on pieces now passing current.[1]

1487.—Sultan of Egypt sent vases as a present to Lorenzo de Medici.

1488–1506.—Hung-che period. This, like the previous reign, was quiet and peaceful.

1498.—Cape of Good Hope rounded by Vasco de Gama.

1504–1532.—A céladon bowl was presented to New College, Oxford, by Archbishop Warham, between these dates.

1506–1522.—Ching-tih period. This emperor had to face a formidable insurrection, which encouraged the foreign enemies of China to attack her.

1506.—Philip of Austria and Joan put into Weymouth, were entertained by Sir Thomas Trenchard, to whom on leaving the king presented "some bowls of Oriental china, one of which was inclosed in massive silver gilt, Moresco pattern. These were then great rarities, as they must have passed the desert on the backs of camels, the Cape of Good Hope not having been colonized at that time" (Hutchins, "History of Dorset," and in Marryat, p. 191).

1516.—Portuguese first reached China; and, about twenty years later, were allowed a factory at Macco. Through them Europe obtained its first consignments of china-ware *viâ* the Cape.

1522–1567.—Kea-tsing period. This was the fourth best Ming period in porcelain, but was a disturbed reign, the Tartars and Japanese both giving trouble.

1542.—Portuguese trading-vessels began to visit Japan (*Enc. Brit.*).

1558–1603.—Queen Elizabeth reigned in England.

1567–1573.—Lung-king period. This emperor tried to obtain peace by bribing with honours, gifts, and privileges the Tartar Yen-ta.

1573–1620.—Wan-leih period. In 1592, and again in 1597, the Japanese invaded Corea, while the Tartars got

[1] Ching-hwa, as a date-mark, occurs most frequently upon porcelain of the Kang-he period (1661–1722).—T. J. L.

more and more troublesome, and the emperor finally died of a broken heart.

1577.—Drake circumnavigated the globe.

1579.—Jesuits first reached Canton, and had great influence till about 1700. Christian teachers had penetrated into the country centuries before, and are referred to by Marco Polo (*Enc. Brit.*).

1587–1588.—Amongst the New Year's gifts to Queen Elizabeth, Lord Treasurer Burghley offered one porringer of "white porselyn garnished with gold," and Mr. Robert Cecill "a cup of grene pursselyne" (Nichals, "Progress of Elizabeth").

1595.—Dutch ships set out on their first voyage to the East Indies.

1596.—Three English ships were sent to open up intercourse with China, bearing letters from Queen Elizabeth to the emperor, but were lost (Davis).

1599.—"The English East India Company established. Did not, for a long period after its formation, succeed in opening a direct trade with India and China, being excluded from those countries by the Portuguese and Dutch. At length they, however, formed their first establishment at the Port of Gombron, opposite to Ormus, in the Persian Gulf, where they engrossed a large share of the commerce, which was very extensive, as that place was the *entrepôt* where the commodities of India and China were exchanged for those of Europe. From this place the porcelain of China was first introduced directly into England, and from this circumstance it received the name of Gombron ware, so designated by Horace Walpole and Lister, and which designation was at first applied to all porcelain in general before it was called 'China'" (Marryat, p. 192).

1601–1610.—Ricci, the Jesuit missionary, was allowed to remain in Peking, where he died.

1602.—Dutch East India Company established, during the siege of Ostend, on the basis laid down by the Amsterdam traders in 1595.

1609.—Dutch East India Company allowed to trade with Japan.

1613.—Captain Saris founded an English factory at Hirado, but it did not exist for any length of time.

1616.—Dutch East India Company had 37 sail of ships and 3000 troops in the East Indies.

1620.—Tai-chang succeeded his father, Wan-leih, but at once fell ill, and, acting on the advice of his doctors, took the liquor of immortality and died, to be followed by—

1620–1627.—Teen-ke period. This emperor had a troublesome reign.

1620.—Among the effects of Lady Dorothy Shirley are mentioned "purslin stuffe, chinie stuffe, two dozen of purslin dishes, etc." (Marryat).

1624.—Dutch settled on the west coast of Formosa.

1628–1644.—Tsung-ching period. The last emperor of the Ming dynasty. "In his reign the storm clouds, which had been collecting for some time, burst over the empire." On being informed that the rebels had been treacherously admitted into Peking, the emperor committed suicide. The general commanding on the frontier of Manchoo Tartary then invited the Manchoos to aid in quelling the rebellion, which they did; but, having gained a footing, they were unwilling to leave, and proclaimed as emperor Shun-che, ninth son of Teen-ning, who in 1620 had declared himself independent sovereign of Manchoo.

1631.—Porcelain was this year named by the East India Company as one of the articles that its officers and men might import on their own account (see Marryat, p. 193).

1634.—English ships first visit Canton.

1640.—Dutch took Malacca from the Portuguese.

1641.—Portuguese expelled from Japan, and some 40,000 converts proscribed and massacred, after which, to the close of the Tokugawa dynasty, the Dutch enjoyed almost a monopoly of the trade with Europe.

Tsing (or "Great Pure") Dynasty, 1644 to Present Time. Colour Yellow.

The shaven head and pigtail, the symbol of Tartar sovereignty, was introduced.

1644–1661.—Shun-che period. Little is known of this monarch. He seems to have taken a great interest in science and been friendly with the Jesuits. He appears to have been under age when declared emperor, and did not assume the

government of the state till 1651, when his uncle Ama-wang, who had acted as regent, died.

1656.—First Russian embassy arrived in China; but as the envoy declined to *kow-tow* to the emperor, he was sent back without an audience.

1661.—Bombay ceded to the English.

1662.—Dutch expelled from Formosa.

1661–1722.—Kang-he period. A great impulse was given to the ceramic arts; the assistance perhaps of the Jesuit missionaries led to many improvements in the porcelain manufacture, and to the introduction of several new colours. Sir A. W. Franks says, "It is probably to this reign that we may refer most of the old specimens that are to be seen in collections, even when they bear earlier dates." This emperor was indefatigable in administering the affairs of the empire, which then extended from the Siberian frontier to Cochin-China, and from the China Sea to Turkestan. The dictionary of the Chinese language, published under his superintendence, proves him to have been as great a scholar as his conquests show him to have been a great general. He caught a fatal cold during one of his hunting expeditions in Mongolia, and died in 1721, after a glorious reign of sixty years.

1664.—Jacquemart says in this year 44,943 pieces of very rare Japanese porcelain arrived in Holland, and that in December of the same year 16,580 pieces of various kinds were shipped by the Dutch Company from Batavia.

1667.—Tea first imported into England.

1673.—Canton again visited by English ships.

1686.—Calcutta founded by the East India Company.

1689.—Customs duty of 5*s.* per pound first imposed upon tea in England.

1683–1684.—At least 200 Chinese junks a year visited Nagasaki, and as each had at least 50 people on board, no less than 10,000 Chinese visited Japan every year, to say nothing of the passengers some of the large junks brought (Kæmpfer, i. 376).

1685.—Japanese Government restricted the Chinese trade to 70 junks a year, of which 16 were to come from Nankin and 5 from Canton (Kæmpfer, i. 377).

1689.—Lord Bristol's diary: "*April*, 10. For a White Teapot and Basin for dear Wife, £4 16*s.* 9*d.*" There are other entries for china and old china for "dear wife."

1690.—Kæmpfer went to Japan, and tells us the Dutch were then allowed to export annually 100 bales of china-ware (Kæmpfer, i. 371).

1692.—Peter the Great's ambassador to China writes, "The finest china is not exported, or at least very rarely."

1694–1705.—Dresden collection formed by Augustus the Strong, King of Poland and Elector of Saxony.

1708–1718.—Jesuit Fathers made their survey of China.

1712.—Père d'Entrecolles, writing in this year, mentions brown and coffee glazes as recent inventions; his letters date 1712–1722, in which he states there were then 3000 furnaces in King-te-chin.

1723–1736.—Yung-ching period. This emperor reaped the benefit of his father's vigorous administration, and enjoyed a peaceable reign.

1721. }
1723–1736. } Date-marks on eggshell in Sir A. W. Franks's collection.

1721–1764.—Madame Pompadour lived. Established at Versailles by Louis XV., 1745. M. Jacquemart tells us one description of mandarin china, seemingly decorated in blue and white, was called after her.

1736–1795.—Keen-lung period. Sir A. W. Franks says, "A large quantity of fine china was made during this long reign, much of it exhibiting very rich and minute decoration." Ambitious and warlike, this monarch converted Ili into a Chinese province, afterwards adding Eastern Turkestan to China. Twice he invaded Burmah, and once he penetrated into Cochin-China, though not successfully. His generals marched 70,000 men into Nepaul to within sixty miles of the British frontier, subjugating the Ghurkas, and receiving the submission of the Nepaulese (1792). He wrote incessantly both poetry and prose, and did much to promote the cause of literature by collecting libraries and republishing works of value. After a reign of sixty years, Keen-lung abdicated in 1795 in favour of his fifteenth son, but only lived three years in retirement, and died in 1798 at the age of eighty-eight. During the reign of Keen-lung the relations of the East India Company with his Government had not been satisfactory, all kinds of unjust exactions being demanded of the merchants. Keen-lung, however, received Lord Macartney

most graciously, though not according him all he sought to obtain for his countrymen.

1758.—Clive forced the Dutch to capitulate in India.

1760.—The East India Company finally defeated the French in India, and destroyed their settlements.

1792–1794.—Lord Macartney passed near King-te-chin, where he states there were 3000 porcelain furnaces.

1796–1821.—Kea-king period. The son of Keen-lung. Rebellion after rebellion broke out, in a great measure due to the carelessness and incompetency of the emperor. Matters at Canton had not improved, and the British Government sent a second ambassador in the person of Lord Amherst, who arrived in Peking in 1816; but as he would not perform the *kow-tow* (kneeling, touching the ground with the forehead) before the emperor, he had to leave the palace, thus giving fresh impetus to the insolence of the mandarins. A slave to his passions and the servant of caprice, Kea-king died in 1820, after a reign of twenty-five years.

1801–1820.—Eggshell is said not to have been made in Japan before this date.

1821–1851.—Taou-kwang period. This emperor, though possessed in his early years of considerable energy, no sooner ascended the throne than the powers that should have been directed to the pacification of the empire, were turned to the pursuit of pleasure and amusement. Insurrections broke out which the imperial generals were unable to suppress, while the hardships of the British merchants at Canton became so unbearable that, in 1840, the British Government declared war, the result of which was the ceding of Hong Kong and 6,000,000 dollars. Nor was the remainder of his reign more fortunate, the empire being completely disorganized and rebellions frequent. He died in 1850, and was succeeded by his son, Heen-fung.

1851–1862.—Heen-fung period. During this reign King-te-chin was destroyed by the Tai-pings. The English and French entered Peking in 1860. This emperor died in 1862, being succeeded by his son, who was only five years old.

1862–1875.—Tung-che period. The Chinese troops, trained by General Gordon, in 1864 took Nanking, and so ended the Tai-ping rebellion.

1875.—Kwang-shiu period.

CHINESE PORCELAIN.

INTRODUCTION.

The manufacture of porcelain in China is said to have commenced during the Han dynasty (206 B.C. to 25 A.D.), but for all practical purpose, except in the céladon class, it is needless for us to concern ourselves with anything earlier than the Ming dynasty (1368–1644); and probably it is to the reign of the Tsing emperor, Kang-he (1661–1722), the second of the Tartar dynasty, that we must date most of the old specimens of Chinese porcelain now to be met with. There can be no doubt that China exported porcelain from very early dates; and in 1280 Marco Polo saw it being made, and states it was sent all over the world. We find traces of this early trade in India, Persia, Egypt, the Malay Archipelago, and Zanzibar, while pieces may have reached Europe in this indirect way, but it was through the Portuguese in the sixteenth century that Europe first received consignments of china-ware *viâ* the Cape. The céladon cup, given to the New College, Oxford, about 1504–1532, is probably the oldest historical piece in England. In 1640, by the taking of Malacca from the Portuguese, the Dutch obtained supremacy in the far East, and for a time became the chief importers into Europe of Chinese products, to be followed later by our own East India Company.

Sir A. W. Franks says, "All we know respecting the fabrics of the former country [China] is derived from the valuable history of the manufactory of King-te-chin, prepared by a local magistrate in 1815, from older native documents, and which has been most ably translated and commented upon by M. Stanislas Julien; . . . but it will be seen that from want

of specimens to refer to, and from the inherent obscurity of technical terms when translated into another language, little information is to be derived from it."

There can be no doubt that the Chinese themselves consider the manufacture of porcelain to have been at its best during the Ming dynasty, and to have reached its height in the Seuen-tih period from 1426 to 1436, but it is just a question how far their veneration for the past, and their love for anything ancient, may have biased them in arriving at this conclusion.

The Ming dynasty commenced in 1368. It is, however, not till the reign of Queen Elizabeth (1558–1603) that we can lay our hands on anything that will enable us to form a judgment of the Ming productions, and the few authentic pieces we possess of this period are certainly not equal to the productions of the Tsing dynasty. Peter the Great's ambassador wrote in 1692, "The finest china is not exported, or at least very rarely;" and as this probably was the case in earlier times also, we may perhaps have to make some allowance on this score, but the fact remains that we have no tangible proof of the superiority of the Ming wares. The Dresden collection was formed between 1694 and 1702, but as the Ming dynasty came to an end in 1644, the majority of the pieces probably belong to the Kang-he period (1661–1722); and, in the absence of any collection formed prior to 1644, we have no sure guide to what really was produced during the Ming period. The history of King-te-chin, already referred to, is divided into seven books, the third of which is devoted to the "ancient porcelain imitated at King-te-chin," while Père d'Entrecolles says the mandarin in charge had reproductions made from yellow earth to imitate the heavy sea-green porcelain (céladon?) of the Ming period, to send as presents to his friends at Court. There is no doubt that during the Kang-he and later periods, very beautiful reproductions of what are known both here and in China as the Ming styles were manufactured, while there is reason to believe that the date-marks may at least be taken as some guide to what the Chinese considered to be the decoration of such pieces at the given period, although not to be depended upon as evidence of the age of the piece itself. This, of course, does not apply to pieces ordered by European traders to be made with "Ming" marks regardless of decoration.

A glance at the chronological table will show that the state of affairs existing prior to the middle of the seventeenth century in Europe and the East would make the importation of china-ware in any large quantities into Europe a matter of impossibility. The Ming dynasty ended previous to 1644, so that before anything like a regular trade of any dimensions had been established with China, the Tsing dynasty was in power, and it was too late to obtain Ming pieces, except second-hand, when private owners parted with their household possessions. We must also remember that a large amount of Ming porcelain must have been destroyed with other property during the disturbed times at the end of the Ming dynasty.

With the accession of the Tsing dynasty in 1644, we arrive at the half-way house in the history of Chinese porcelain, as known to us, although as far as the china we possess is concerned, it may probably be almost the starting-point.

Kang-he, the second emperor, reigned for sixty-one years (1661–1722). He seems to have been a very able man, fond of art and science, willing moreover to avail himself of the assistance of the Jesuit missionaries; and it was probably their aid that led, as Sir A. W. Franks says, "to many improvements in the porcelain manufacture, and to the introduction of several new colours." It is said that two Jesuit lay brothers were at this time employed at the royal factories of King-te-chin. The fourth emperor, Keen-lung, reigned for sixty years (1736–1795), and a large quantity of fine china was made during this period, exhibiting "rich and minute decoration." The fifth emperor, Kea-king, reigned from 1786 to 1821, and although, as a rule, the production of this and the later reigns show diminished excellence, yet they were still capable of turning out fine pieces, as proved by those taken from the Summer Palace.

When porcelain was first introduced into Europe, the only thing they could compare it to was the polished surface of the cowrie shell, or *porcellana*, so called from its curved upper surface being supposed to resemble the rounded back of a *porcella*, or little hog, hence the name "porcelain." This may account for china-ware being sometimes spoken of in Scotland as "pigs."

According to Père d'Entrecolles, porcelain was made of *kaolin* and *pe-tun-tse*—the former being decomposed felspar

of granite, which took its name, "lofty ridge" from the hill where it was found; while the other was white, hard, fusible quartz that had to be pounded in mortars worked by water-power. Both substances had to be washed and reduced by suspension and settlement in water to a paste, which was moulded into cakes or bricks for conveyance to the potteries. The kaolin is said to have been worked by four different families, whose names were stamped on their respective cakes. On arrival at the manufactory, these cakes had again to be ground up with water, so that the kaolin and pe-tun-tse might be mixed in proportions according to the paste required. Soap-stone and other substitutes are said to have been used at times, probably with a view to reducing cost more than anything else. The glaze, we are told, was obtained by mixing the ashes of a fern that grew in the neighbourhood with pounded pe-tun-tse, thus forming a silicate of flint and alkali. The Emperor Keen-lung sent an artist from Peking to make drawings of the whole process of the manufacture of porcelain as conducted at King-te-chin. These, twenty in number, commenced with the procuring of kaolin and pe-tun-tse, as also the preparing of the fern-ash and other ingredients for making the glaze. Forming the ware by lathe or mould was shown, as also the examination of the paste before firing, all inequalities being removed by hand, and the pieces so taken off being pounded and worked into a milky consistence, to be mixed by the painters with their enamel colours. Then came the painting of the pieces in all its details. The earthen cases for baking the ware in, as also the furnaces, open and closed, were illustrated, and finally, binding the ware with straw and packing it in tubs ready for sale, the series ending with the ceremony of the feast of the god of the furnaces, whose legend is as follows: Several models were sent from Peking to be copied at King-te-chin, but the shapes and sizes were such that they defied all the efforts of the workmen to reproduce them. The more the failures the greater was the desire of the then emperor to possess the pieces ordered, so rewards were promised and punishments freely administered, but all to no purpose. Reduced to despair, one of the workmen threw himself into the furnace and was consumed therein, but the ware then in course of baking came out perfect as required by the palace, so the unfortunate workman became the god of

the furnaces. He is said to be depicted as a stout man, but does not seem to be portrayed upon the ceramics of his country as might be expected.

In addition to King-te-chin, there were many more manufactories of porcelain, the history of that name, already referred to, giving the names of fifty-six others, of which thirteen were in the province of Ho-nan, eight in Che-keang, and eight in Keang-see, King-te-chin itself being in the last-named province, and its shipping port, Nanking, which has thus given its name to the blue and white shipped therefrom, while the various other manufactories in the south exported their wares through Canton, which in like manner gave its name thereto. It may be well here to give some account of King-te-chin, which for hundreds of years was the chief centre of the porcelain trade, and the following is an epitome of the description given of it by Père d'Entrecolles in 1717: King-te-chin was situated one league from Feou-liang and eighteen from Iao-tchcou, in a large plain surrounded by high mountains, at the junction of two rivers, which formed a port or harbour, about a league in length, filled with boats. Like all places ending in *te-chin*, it was not a walled city, but in other respects might well rank among the largest and most populous in China, being said at that time to contain above a million inhabitants. It stretched along the above-named harbour, the houses being crowded into narrow streets, which, however, were laid out with some regularity, and the place had a very busy appearance. Although expensive to live in, as most articles had to be brought from a distance, still the poor flocked to it in search of employment; children, the feeble, and even the blind found employment by grinding colours and in other ways, three thousand furnaces being at that time at work, which at night gave the town the appearance of being on fire.[2] Fires were frequent, but the

[2] "And bird-like poise on balanced wing
Above the town of King-te-tching,
A burning town or seeming so,—
Three thousand furnaces that glow
Incessantly, and fill the air
With smoke uprising, gyre on gyre,
And painted by the lurid glare
Of jets and flashes of red fire."

Longfellow, "Kéramos."

demand for houses and shops was so great that they were speedily rebuilt. The city seems to have been governed by one mandarin. Each street, or, if long, section thereof, had a chief with ten assistants, one for every ten houses, who were responsible to the head mandarin, their business being to maintain order and report all breaches thereof to the mandarin, who, for any neglect on their part, had the bastinado administered freely. Each of the streets or districts were barricaded at night, and no one allowed to pass without a given signal. The mandarin in charge of the city frequently went round, as also others from Feou-liang, to see that order was kept. Strangers were rarely allowed to pass the night in the city, and then had to stay with friends, who became answerable for their good conduct. As a rule, all strangers had to sleep in their boats. This strict police supervision is said to have been on account of the wealth contained in the houses. King-te-chin was destroyed by the Tai-pings, but its prosperity seems to have been on the decline before that.

Lord Macartney (1792–1794) passed near King-te-chin, and says there were three thousand porcelain furnaces there, but of course he may merely have been quoting from the above-named author. However, it seems, at all events, even at that time to have been a very large manufactory.

Writing in 1837, Gutzlaff tells us : " Five hundred ovens are constantly burning, and emit during the night a flame which gives the region surrounding the appearance of a lake of fire. No place in China is thought to manufacture porcelain of equal excellence with that of King-te-chin, though several cities in Fokeen and Kuan-tung have endeavoured to rival it in this production. . . . The wood has to be brought from a distance of three hundred miles. Provisions are extremely dear, and labour in equal proportion, so that several other places, situated more advantageously, have become successful rivals in the manufacture of the article by supplying it at a cheaper rate " (vi. p. 88).

DRAWING AND PAINTING.

The fine arts seem never to have been so highly esteemed among the Chinese as literature, and it may be that the small amount of encouragement accorded to drawing and painting accounts for the, in some respect, backward state of these arts in China. Perspective and shading are the two points in which they appear to European eyes to fail most; but as Chinese views in most matters are diametrically different to those of Europeans, their artists have no doubt been prevented by national taste and prejudices from moving out of the groove in which they have worked for centuries. Mr. Barrow states: "When several portraits by the best European artists, intended as presents for the emperor, were exposed to view, the mandarins, observing the variety of tints occasioned by the light and shade, asked whether the originals had the right and left sides of the figure of different colours; they considered the shadow of the nose as a great imperfection in the figure, and some supposed it to have been placed there by accident" (Davis. vol. ii. p. 253). The most successful of their decorations on porcelain are those in which perspective and shading are not called into requisition. In the painting of insects, birds, fruits, flowers, and ornamental patterns and borders, they excel; but before pursuing this subject further, we had better glance at the sources from which the Chinese artists derived their inspiration.

RELIGION.

Religion, as might be expected, has exercised a great influence on Chinese art, and we must therefore bestow some little attention on this complex question.

It has been said by M. Von Brandt that a Chinaman is born a Confucianist, lives as a Taoist, and dies as a Buddhist, which simply means, that while a nominal adherent of the old State religion, of which ancestral worship is a part, he is all his

life very much given to superstitious practices, and at death is surrounded with the ceremonies of Buddhism.

In speaking of these three religions merely as philosophical systems, the Chinese say they spring from the same source, and express their meaning by drawing the figures of the three supposed founders standing round the mouth of a well. In some temples representations of Buddha, Lao Tsze (Laou Keun), and Confucius are exposed for adoration, which trinity is designated as Seng-Tao-Ju, Sing being the Buddhist or vegetarian; Tao the Taoist, who follows the right way; Ju the Confucianist, or man of letters. It is, however, a mistake to class Confucius among the founders of a religion, as the old State religion existed long before his time, and he, as well as his disciples, never did more than recommend a strict observance of its rites, their teaching being simply philosophical.

Here it is not the dogmas of the three religions of China, but their outward forms and ceremonies, likely to serve as motives for the artist, that we have to do with, and it is with a view to distinguishing between their deities, priests, and other figures, as well as to the better understanding of their symbols, that the following particulars, taken from the earlier writers on China, are necessarily of interest.

State Religion.

This consists of certain rites and ceremonies which are laid down in the code of the Empire. There is no priesthood; the emperor, as "Son of Heaven," alone officiates with offerings (chiefly silks) and incense, surrounded by his nobles and officials in their court dresses. The altar to heaven is round, that to earth is square. When the emperor worships heaven, he wears robes of an azure colour in allusion to the sky; when the earth, then his robes are yellow; when the sun, he wears red; when the moon, his dress is white. Women are not allowed to be present except at the ceremonies in honour of the patroness of silk, when the empress and her ladies of certain rank take part. The Emperor Kang-he, in his correspondence with the pope, stated that it was not the visible heaven he sacrificed to, but the true creator of the universe. As the emperor worships heaven, so the people worship the

emperor; the vacant throne, or yellow screen, are equally worshipped with his actual presence; an imperial despatch is received in the provinces with offerings of incense and prostration looking towards Peking, while no person may pass the outer gate of the palace on horseback, or in any vehicle. The great principle of the Chinese Government is submission to parental authority, to the emperor as father of the nation, and to the individual as head of his family. From this springs the custom of ancestral worship, which has ever been inculcated by their philosophers and upheld by each successive dynasty, until, by long use, the rites offered at the family shrine have become the mainstay of the people, who believe the spirits of those who loved them to be the power most likely to protect and prosper them. The "Hall of Ancestors" may be a mere shelf or shrine, a room set apart for the purpose or a separate building, according to the means of the family. A tablet, about twelve inches long and three inches wide, is called *shin chu*, or house of the spirit, having the name and date of birth carved in the wood, while in a receptacle at the back is placed a paper, giving the names of the higher ancestors of the family. These tablets are ranged in chronological order, and before them incense and papers are burned daily, the members of the family rendering homage in the usual way. About April, the *pai shan*, or "worshipping at the hills," is observed, when men, women, and children alike visit their family tombs, carrying offerings and libations, with candles, papers, and incense for burning, there to offer their prayers with the prescribed ceremonies; the graves are repaired, and long strips of red and white paper placed back and front, held down by pieces of turf, to show that the accustomed rites have been duly performed. The Jesuits considering these observances harmless, tolerated them in their converts; but the other Roman Catholic missionaries who arrived later, jealous, perhaps, of their success, complained to the pope, who decided against the Jesuits, which led to the expulsion of the monks of all varieties.

Taoism.

The sect of the Rationalists, or *Tau-kia*, was founded by Lao Tsze, or Lau Kium, who is believed to have lived about the same time as Confucius. The legend is that he was carried eighty years before birth, so was born with white hair and eyebrows, hence the name Lao Tsze, or "old boy," and afterwards Lau Kium, or Laou Keun, that is, "venerable prince." He seems to have taught contempt of riches and all worldly distinction, advocating the subduing of the bodily passions. His followers, however, as time went on, set themselves to discover the elixir of life, and so degenerated into a species of alchemists, professing the science of magic, and pretending to have dealings with spirits. During the Tang dynasty they were in great power, and received the title of "Heavenly Doctors." Some of the priests reached the highest honours in the State; since that they have been alternately favoured and persecuted, being at present the least popular of the three religions. The priests of the sect live in temples with their families, cultivating the ground; but many lead a wandering life, supporting themselves as best they can by the sale of charms and medical nostrums. They shave the sides of the head, the rest of the hair being fastened on the top of the head in a coil by means of a pin; they may also be recognized by their slate-coloured robes.

Buddhism,

called in China the religion of "Fo," was introduced into that country about the year 65 of our era, and the favourable reception it met with was in great measure due to its tenets allowing the incorporation of strange deities, and even permitting the worship of same by its priests, who were thus easily able to adapt themselves and their religion to the use of the Chinese. The Buddhists and Romish Church are alike in the monastic habit; the use of holy water, rosaries, candles, incense, the ordinances of celibacy and fasting, reciting masses for the dead, worship of relics, and canonization of saints; both teach a purgatory, and use a dead language for their liturgy.

The priests shave the entire head as a token of purity; they are, or profess to be, vegetarians, wear no skin or woollen garment, live by begging, the sale of incense sticks, charms, gilt paper and candles, the alms of worshippers, the fees for services at funerals, the feeding of hungry ghosts on All-Souls' Day, or other of the many services performed. They also derive some income from the cultivation of temple grounds, the entertaining of strangers, and the profits of theatrical exhibitions. The priesthood is perpetuated chiefly by the purchase of orphans and poor children, who are brought up in the temples or monasteries. The few nunneries that exist are nearly all dedicated to the "Queen of Heaven." The sisters may have become so by self-consecration, or by purchase when young, but the feet of girls so purchased are not cramped. Nuns shave the whole head; novices have the front part only shaved, the back hair being plaited in a queue. The nuns dress very much in the same way as the monks, wear clumsy shoes, long stockings drawn over full trousers, and short jackets. Dr. Morrison says, "Buddhism in China is decried by the learned, laughed at by the profligate, yet followed by all." This does not apply to Mongol Tartary, which has remained Buddhist, although the emperors of the present Tartar dynasty are, as we have seen, head of the State religion of China, and the indifference displayed by the Government towards Buddhism in China proper becomes quite altered in Tartary.

Mohammedanism

seems to have been recognized as the religion of a considerable part of the population soon after the Mongol conquest in the thirteenth century, and it meets with perfect toleration at the present day, its professors being admitted to Government offices. The native Mohammedans are chiefly in the north and west of China, but it is not through them that we find the trace of this religion on porcelain, so much as in pieces made for export to India, Persia, etc. In its hatred of idolatry, the Koran forbids the depicting of anything in earth or heaven, which has forced art into very narrow channels, limiting it to patterns such as we find on Turkey and Persian carpets. To meet this difficulty, the porcelain had to be specially decorated,

and the outcome was those conventionalized flower and other designs known as "Sino-Persian," and which may have been the better received in that they were perhaps not quite orthodox. The Persians are not over strict, while many of the Mohammedans of the East hold that it is only statuary, and not pictures, that the Koran forbids.

Christianity

has left little mark on the ceramics of China; for, although the Jesuit or other European influence is very clearly indicated in the later styles of decoration, but few pieces display biblical subjects or Christian emblems, and such are known as "Jesuit China" (see No. 417).

HISTORY.

Chinese history is more voluminous than interesting, being little better than a barren chronicle of facts and dates. "Instead of allowing" (observes Mr. Gutzlaff) "that common mortals had any part in the affairs of the world, they speak only of the emperors who then reigned." It is the legends of these emperors that we find so often depicted on porcelain, the shortcomings of the historian being amply made up for in the drama, poetry, and fiction of the country, which afford to the Chinese artist a never-failing source from which to draw his subjects.

DRAMA.

Of plays there are no end, contained in hundreds of volumes, one set of forty books, containing one hundred theatrical pieces (the "Hundred Plays of Yuen"), being perhaps that in most esteem. One of these plays, the *Orphan of Chaou*, was translated into French by the Jesuit Prèmare, and

forms the groundwork of Voltaire's tragedy, *L'Orphelin de la Chine,* while the *Heir in Old Age* is taken from the same collection. No regular distinction is made between tragedy and comedy, but the line is pretty well marked "by the historical or mythological character of the personages, the grandeur and gravity of the subject;" or, on the other hand, by the more amusing characters and incidents of everyday life as set forth in the various plays. It may be of interest here to note that the Chinese do not use scenery, but the costumes are splendid and appropriate to the characters represented. Women are not employed on the stage, their parts being filled by boys.

Sir John Davis says gay silks are lavished on the "dresses of the actors, and, as most of the serious plays are historical, and for obvious reasons do not touch on events that have occurred since the Tartar conquest, the costumes represent the ancient dress which, in the case of females, is nearly the same now as ever, but as regards men very different."

POETRY.

The art of printing has been practised in China since the tenth century of our era, and as letters have all along ranked above arms, much time and attention has been given to the making of poetry. Some of the pieces in the "Book of Odes" are said to be three thousand years old. This ancient book, the Chinese say, "may be likened to the roots. When *Soolo* flourished, the buds appeared; in the time of *Kien-gân* there was abundance of foliage; but during the *Tâng* dynasty (622–897 A.D.) many reposed under the shade of the tree, and it yielded rich supplies of flowers and fruit." This is a truly Chinese way of respecting the past, as there can be little doubt in later times, Sir John Davis says, that "the structure of their verse has undergone considerable improvements, and there have been particular periods of their history when the art of poetry has been especially cultivated."

It is not, however, the structure so much as the character of Chinese verse that we have to do with, and "this seems to

consist principally of odes and songs of moral and didactic, and of sentimental and descriptive pieces." The ceramic artist made his selection to suit his customers; for the general public, no doubt taking what was most in fashion at the time, and when pictorial art failed to convey the moral or sentiment, the verse itself was copied on the porcelain. It was in this way the fraud of the small bottles found in Egyptian tombs, dating from not less than 1800 B.C., was discovered, Chinese scholars recognizing the inscriptions thereon, in the grass character, as quotations from poems of the eighth, ninth, and later centuries of our era.

ROMANCES AND NOVELS.

SIR JOHN DAVIS remarks: "Chinese works of fiction in the shape of moral tales, novels, and romances, which, by the aid of the art of printing, so early invented, have become altogether innumerable. Among them, however, some have of course grown more famous and popular than others, and a very few are ranked under the title of *Tsae-Tsze*, or 'works of genius.' They are perhaps the best sources to which we can address ourselves in order to obtain a knowledge of the everyday habits of the people. Many of the Chinese novels and romances which were written in the fifteenth century of our era, and some much earlier than that date, would contrast very advantageously, either as literary compositions, or as pictures of society, with their contemporaries of Europe. The Chinese at that period were long past the stage of civilization which gives birth only to apologues or extravagant fictions, and could relish representations of actual life and of complicated situations into which men are thrown by the contests of interest and of passion in an artificial state of things." We therefore see the Chinese artist had a very wide field, in this branch alone, of the literature of his country, from which to choose subjects suitable to his brush.

DRAWING AND PAINTING.

One great difficulty under which the ceramic artists laboured, is perhaps to be found in the system of division of labour adopted at King-te-chin, which seems to have extended to the painting of the pieces, the artist and artificers apparently being treated like the ordinary labourers, and this method was probably also pursued at the less celebrated manufactories.

Père d'Entrecolles writes: "One workman has the sole office of forming the first coloured circle we see round the edges of porcelain; another traces the flowers, which a third colours; this artist paints the water and the mountains, and the birds and other animals. As Jacquemart says, 'With such methods all individuality disappears. There are no longer painters, not even a school of painters; it is, as it were, a series of generations, working after a stereotyped hereditary pattern —the workshop in its most material form.'"

No doubt the mandarins in charge found by this system the average quality of the porcelain turned out was best maintained, and to a nation objecting to change in any shape, the crushing out of all individuality was not perhaps a matter of much regret. New shapes and patterns, we have seen, were wanted for the palace and by Europeans; and, as years rolled on, new styles came into existence, such changes being chiefly the result of intercourse with foreigners. The routine work, however, went on at King-te-chin without much alteration, and when we come across an exceptionally fine piece, the probability is that it had been some special order, in the execution of which the mandarins in charge employed their best workmen.

Chinese and foreigners could order what they liked; their commissions were executed, and perhaps, if found to be in demand and profitable, their subjects and designs were adopted as stock patterns in addition to the eight immortals, the god of longevity, and the innumerable floral, diaper, and symbolical designs which, in the absence of particular orders, they went on turning out to meet the everyday demand of Chinese and

foreign buyers. Marryat, p. 201, says, "The manufacture of porcelain in China consists of two branches—the production of new varieties of form and colour, and the imitation of the ancient porcelains of the empire (p. 216). From an inspection of the paintings, it is clear that the art of design never met with encouragement. Indeed, painting was never considered as an honourable employment even in the palace of the emperor, but rather a mechanical occupation, intended for the purpose of copying in minute detail and without improvement the designs which had been in use for a thousand years.

"The inveterate prejudices of the Chinese do not admit in painting either of drawing or perspective.

"In the narrative of two lay Jesuits, who were induced to go out to China to become painters to his imperial majesty, we have some interesting particulars as to their estimation in the palace and the taste of the emperor. Belleville, a Frenchman, and Gherardini, an Italian, were established in the palace of the Emperor Kang-he in 1698, to paint portraits and decorations of various kinds. As to their art, they were compelled to forget all they had learned and submit to a new style, in conformity to the taste of the nation. The emperor altered their sketches according to his fancy, and not a word of remonstrance could be said, for the taste of the 'Son of Heaven' was sacred.

"One day that Gherardini had finished a large architectural picture in which were columns that appeared to recede in perspective, the Chinese were at first sight stupefied, and believed that he had used some magic art to produce the effect. Even upon approaching the canvas they were scarcely convinced by the touch that it was a visual deception upon a flat surface. They then cried out there is nothing more contrary to nature than to represent distances where there are actually none, or where they cannot be. The picture was condemned.

"Whether from motives of policy or contempt for strangers, the emperor refused permission to open a public school of painting, lest the passion for painting should become so general as to prejudice useful works.

"These artists were not allowed to return home, and both died in the country at an advanced age."

This no doubt correctly represents the condition of art under the Tartar emperors, and is confirmed by Father Ripa, who, for thirteen years (1709–1722), was one of the European artists employed by Kang-he, and seems to have existed under the Ming emperors, if not for long before their time. To begin with, however, art apparently occupied a very different position, but, as time went on, like everything else in China, it appears to have been forced into a certain groove, and with the stamping out of individuality, the social position of the artist naturally fell.

DIFFERENT STYLES OF WRITING.

The Chinese have a great admiration for their written character, and make use of inscriptions for ornamental purposes. On some pieces of porcelain this is the sole means of decoration employed.

Chinese philologists arrange all the characters in their language into six classes, called *lukshu*, or six writings, the first of which were picture hieroglyphics, from which the others sprung. These characters simple and compound, the Chinese have six distinct styles of writing, "varying in clearness," says Professor Douglas, "from the square character used in books of the present day, to the seal and grass, or cursive characters, which are noted for their obscurity; but above and beyond these six styles of writing, Chinese penmen not unfrequently allow their imaginations to run riot when engaged in fanciful or ornamental pieces of caligraphy." "An extraordinary specimen of this quaint taste is to be seen in the Chinese library of the British Museum, where there is a copy of the Emperor Keen-lung's poem on Moukden, printed both in Chinese and Monchoo in thirty-two kinds of strangely fanciful characters" (*Enc. Brit.*, v. 655).

The following is taken from the "Middle Kingdom," vol. i. p. 475: "The Chinese regard their characters as highly elegant, and take unwearied pains to learn to write them in a beautiful, uniform, well-proportioned manner. Students are generally

provided with a painted board, upon which they practise with a brush dipped in blackened water, until they acquire the easy style and symmetrical shape so difficult to attain in writing Chinese. The articles used in writing, collectively called *wan fang sz' pau*, or 'four precious things of the library,' are the pencil, ink, paper, and ink-stone. The best pencils are made of the bristly hair of the sable and fox, and cheaper ones from the deer, cat, wolf, and rabbit. A combination of softness and elasticity is required in the pencils, and those who are skilled in their use discern a difference and an excellence altogether imperceptible to a novice. The hairs are laid in a regular manner, and when tied up are brought to a delicate tip; the handle is made of the twigs of a bamboo cultivated for the purpose. The ink, usually known as India ink, is made from the soot of burning oil, pine, fur, and other substances, mixed with glue and isinglass, and scented. It is cast or pressed into small oblong cakes or cylinders, usually inscribed with a name and advertisement; and the best kinds are put up in a very tasteful manner. A singular error formerly obtained credence regarding this ink, that it was inspissated from the fluid found in the cuttle-fish. When used, the ink is rubbed with water upon argillite, marble, or other stones, some of which are cut and ground in a beautiful manner. Most of the paper used is made from the bamboo by triturating the woody fibre to a pulp in mortars after the pieces have been soaked in mud, and then taking it up in moulds. The pulp is sometimes mixed with a little cotton fibre, and inferior sorts are made entirely from cotton, or from the bark of the paper tree (*Broussonetia*). The paper made from bamboo is soft and thin, of a yellow tint, and when wetted has little consistency; no sizing is put in it."

CHINESE MYTHOLOGY.

Although Chinese mythology had provided an endless list of deities, saints, and demons, the ceramic artists, for some reason—probably the universal desire for long life which has always existed in China—show a marked preference, almost to the exclusion of all the others, with the exception of a few Buddhist worthies, for the god of longevity, the eight immortals, and those who, in some way or other, represent this much-coveted object.

The God of Longevity.

Jacquemart, p. 25: "Sometimes he will be represented under the simple form of Cheou-lao, the god of longevity. In every case he appears gentle and smiling, his venerable head, monstrously high on the upper part, with white hair and eyebrows, mounted or leaning upon a stag. He will often hold in his hand the fruit of the fabulous tree, Fan-tao, which blossoms every three thousand years, and only yields its peaches three thousand years after. If he is surrounded by mushrooms (*ling-tchy*), which give immortality, and wears a yellow robe, he will be recognized as the supreme disposer of earthly things and the eternal ruler of the seasons."

In No. 227 he holds in his right hand the fruit above referred to, and in his left a *joo-e*, or so-called sceptre of longevity. The enlarged ear-lobes are a "sign of a divine being. The Buddhist saints and *dêva* are represented with large ear-lobes" (Anderson, p. 207).

The emblems of longevity most frequently met with are the knot (see Buddhist symbols), kylin, deer, hare, fox, tortoise, stork, bamboo, pine, plum-tree, peach, gourd, fungus, and *joo-e*, or sceptre of longevity; but these will be referred to again later on.

The Eight Immortals.

Sir A W. Franks, at p. 241, gives the following account of the eight immortals: "The *Pa Sien*, or eight immortals, are legendary beings of the Taoist sect, said to have lived at various times and attained immortality. They are not

unfrequently depicted on porcelain. They are also to be found as separate figures, standing or seated. Sometimes they ornament the edges of plates, standing on various animals among the waves of the sea, and their symbols occasionally occur as devices."

Nos. 1, 3. HAN CHUNG-LE.—"Said to have lived under the Chow dynasty, which lasted from B.C. 1122–249, and to have obtained possession of the elixir of immortality. He is generally represented as a fat man with a bare belly, and holds in his hand a fan, with which he is said to revive the souls of the dead. His emblem is a fan (*shan*). He is also known as Chung-le-Kwan" (see No. 3). But he is also sometimes represented with a peach in his hand, as in No. 1 (see also No. 233).

Nos. 2, 4. LE TEE-KWAE.—"It is uncertain when he lived; he was instructed in Taoist lore by Lao Tsze himself, who used to summon him to interviews in the celestial spheres. To do this his spirit had to leave his body, which he entrusted to the care of a disciple. On one occasion the disciple was summoned away, and when the disembodied spirit returned the body was gone. Le Tee-kwae therefore took refuge in the body of a lame beggar, in whose shape he continued his existence, supporting himself on a crutch or staff. His emblem is the pilgrim's gourd (*hu-lu*), and he holds a staff in his hand." In No. 2 he is represented as standing on a crab, and in No. 4 accompanied by a deer, one of the emblems of longevity.

No. 5. HO SEEN-KOO.—"Stated to have been the daughter of Ho Tai, of Tseng-cheng, near Canton. She used to indulge in solitary wanderings among the hills; and, rejecting the ordinary food of mortals, ate the powder of mother-of-pearl, which was supposed to produce immortality. She was summoned to the court of the Empress Wu (A.D. 690–705), but on her way disappeared. She carries in her hand a lotus flower (*leen-hwa*), which forms her emblem" (see 283).

No. 6. LEU TUNG-PIN, born A.D. 755.—"Whilst a magistrate of the district of Teh-hwa, he is said to have encountered Han Chung-le among the recesses of the Lu Shan, from whom he learnt the mysteries of alchemy and of the elixir of immortality. He was exposed to a series of temptations, ten in

1. 2. 3. [*To face p.* 20.

4. 5. 6. [*To face p.* 20.

7. 8. 9. 10. [*To face p.* 21.

number, and having overcome them, was invested with a sword of supernatural power, with which he traversed the empire, slaying dragons, and ridding the earth of divers kinds of evil for upwards of four hundred years. His emblem is a sword (*keen*)." This is generally shown as slung across his back, while in his right hand he holds a Taoist fly-brush.

No. 7. Chang Ko-laou.—"Said to have flourished towards the close of the seventh and middle of the eighth centuries. He was a great necromancer, and used to be accompanied by a white mule, which carried him immense distances, and when not required was folded up and put away. The Emperor Ming Hwang summoned him to his court, but he refused to go. He is represented with a bamboo tube (*yu-ku*), a kind of musical instrument used by Taoists, and two rods to beat it. The latter are sometimes placed in the tube, forming his emblem."

No. 8. Han Seang-tsze.—"Said to be a great-nephew of the statesman and philosopher, Han Yu (who lived A.D. 768–824). He was a pupil of Leu Tung-pin, by whom he was carried to the fabulous peach tree of the genii, but fell from its branches. He is represented as a flute-player, and his emblem is a flute (*tieh*)" (see Nos. 233, 283, 331).

No 9. Lan Tsae-ho. "Of uncertain sex, but generally considered a female, and represented carrying a flower-basket (*kwa-lau*), which is the usual emblem" (see Nos. 334, 335).

No. 10. Tsaou Kwo-kiu.—"Said to be the son of Tsaou Pin, a military commander, who died A.D. 999, and brother of the Empress Tsaou How. He is therefore represented as wearing a court head-dress. His emblem is a pair of castanets (*pan*), which he holds in one hand" (see No. 326).

The illustrations, with the exception of Nos. 2 and 3, are taken from the cuspidore, No. 326, the other two from Nos. 282 and 283.

Si Wang Mu.

No 11.—In connection with longevity must also be noticed Si Wang Mu (see also No. 326), as she is to be met with frequently on pieces of porcelain. Mayers, p. 178: "The Western Royal Mother, or King *Mu* (Mother) of the West—a fabulous being of the female sex, dwelling upon Mount Kw'ên Lun, at the head of the troops of genii, and holding from time to

time intercourse with favoured imperial votaries. Such is the legend which has grown up in the course of ages from the slender basis afforded by the occurrence of the name Si Wang Mu in very early traditions. The Apocryphal, or Books of Chow, which probably date from some centuries before the Christian era, contain an assertion that the Emperor Muh Wang, in his famous journeyings (B.C. 985), was entertained by Si Wang Mu at the Lake of Gems in the West, and a similar statement occurs in the Annals of the Bamboo Books. An obscure reference to Si Wang Mu is also to be found in the 'Shan Hai King;' and upon these ancient notices the philosopher, Lieh Tsze, based, in the fifth century B.C., a fanciful and perhaps allegorical tale of the entertainment with which King Muh was honoured and enthralled by the supernatural being. In later ages, the superstitious vagaries of Hau Wu Ti gave rise to innumerable fables respecting the alleged visits paid to that monarch by Si Wang Mu and her fairy troop; and the imagination of the Taoist writers of the ensuing centuries was exercised in glowing descriptions of the magnificence of her mountain-palace. Here by the borders of the Lake of Gems grows the peach tree of the genii, whose fruit confers the gift of immortality, which the goddess bestows upon the favoured beings admitted to her presence; and hence she despatches the azure-winged birds who serve (like the doves of Venus) as her attendants and messengers. In process of time a consort was found for her in the person of Tung Wang Kung, the Eastern King Lord (or Father), whose name is designed in obvious imitation of her own, and who appears to owe many of his attributes to the Hindoo legends respecting Indra. By the time of the Sung dynasty (tenth century A.D.), a highly mystical doctrine respecting the pair, represented as the first created and creative results of the powers of nature in their primary process of development, was elaborated. The more sober research of modern writers leads to the suggestion that Wang Mu was the name either of a region or of a sovereign in the ancient West."

Anderson, p. 221: "In paintings she is usually depicted as a beautiful female in the attire of a Chinese princess, attended by two young girls, one of whom holds a large fan, the other a basket of the peaches of longevity. The assemblage

11.

of the Rishis at Kw'en Lun, her mountain home, is one of the common art-motives of the older Chinese and Japanese artists." No 11 is taken from a blue and white vase in the Salting Collection at South Kensington.

Home of the Genii.

Mayers, at p. 108, gives the following description of the home of the genii and their queen, which it may be useful here to quote: "Kw'en Lun, a mountain of Central Asia, widely celebrated in Chinese legends. The actual range of mountains to which this name is applied, is identified by modern geographers with the Hindu Kush, but it is chiefly in ancient fable and Taoist mythology that mention of it occurs. The name is found in the Shu King, in the ancient record entitled the 'Tribute of Yü,' where it is spoken of among the spots whence the wild tribes of the West brought haircloth and skins; but, at a very early period, the cosmogonists and mystics appear to have elevated it to the position of the central mountain of the earth, and the source whence the 'four great rivers' take their rise. Thus, in the 'Shan Hai King,' it is alleged that Mount Kw'en Lun is 10,000 *li* in circumference and 11,000 *li* in height. Around its base flow the blue river, the white river, the red river, and the black river. Lieh Tsze, in his allegorical rhapsody, based on the legend of Chow Mu Wang, dilated on its marvels as the residence of the queen of the genii, Si Wang Mu, and from his day onward the fabulists have vied with one another in fantastic descriptions of the wonders of this fairy abode. Hwai Nan Tsze, with his accustomed wealth of detail, portrays the mountain and its accessories in terms which have given birth to countless later fictions. He says it has walls piled high in ninefold gradations, and upon it there grow trees and grain. On the west there are the tree of pearls, the tree of jadestone, the tree of the *süan* gem, and the tree of immortality. On the east there are the *sha-t'ang* and the *lang kan*, on the south there is the *kiang* tree, and on the north the *pi* and the *yao* trees (different forms of chrysoprase or jade). At its foot flows the yellow water, which, after three windings, returns to its source. It is called the *Tan* water, and those who drink of it escape death. The waters of the Ho (the yellow river) flow from the mountain, and the Weak Water

issues from a hollow rock, and flows into the Moving Sands. Innumerable other marvels are related of the mountain and its appurtenances, the source of which may be traced through more than one indication to the legends of the Hindoo mythology. Thus the statement occurs that Mount Kw'en Lun is called in the West Mount Sü-mi, the well-known Chinese equivalent for Sumeru, the abode of Indra and his consort, with whom there is consequently ground for identifying Tung Wang Kung and Si Wang Mu. The description which is appended to this mention of Mount Kw'en Lun bears, moreover, a striking resemblance to many of the features of the Hindu legends. The mountain is said to be peopled with genii, who cultivate upon its terraces the fields of sesamum and the gardens of coriander (seeds which are eaten in lieu of ordinary food by the votaries of longevity). Besides these stand twelve gemmeous towers, all built of the five-coloured jadestone. Here, according to another collection of Taoist fables, dwells the goddess Si Wang Mu, at the head of her fairy legions, and here grow the forests of chrysoprase, and the great tree of jadestone, which is the tree of life. At its foot lies the Lake of Gems. It is in this marvellous abode that the goddess feasted her imperial visitor, Muh Wang of Chow."

Genii.

Of the genii themselves, there seems to be many descriptions and various accounts. The following is taken from Mayers, p. 284: "Yü Sien, the designation proper to a certain race of immortals or genii, who have eaten of the leaves of the tree called K'ien, which grows within the moon, where, it is said, eight trees altogether flourish. The result of this food is that the bodies of those who eat of it become pellucid as crystal. This notion appears to be derived, in part at least, from the Buddhist sutras, where a tree, called the tree of the King of Drugs, is said to grow on the Himalayas, and to possess such magic virtues, that whoever smells, touches, or tastes it is immediately healed of all diseases."

The Three Pure Ones.

These indicate the Taoist trinity, and are generally represented in temples as separate images, seated cross-legged, ranged side by side on three pedestals; they are said to represent—

Lao Tsze, called by the Chinese "old master," or "old boy." He was the founder of the Taoist sect.

Guan Si Tiang Chun, supposed to be the origin of the world.

Thong Tin Kow Chu, known as the grand teacher.

Doolittle, p. 195: "Those priests who dwell among the people, the Tö-tai, use a paper-hanging which has pictures of them (the three pure ones) when called upon to perform ceremonies in private houses. The other class, the Tö-ing, living in the temples, burn incense and candles incessantly before these images in their temples. Some account for the origin of this trio by saying that Lö-chü (Lao Tsze) in one breath was transformed into the Three Pure Ones."

Buddhist Deities.

The Buddhist deities and saints are not so frequently met with on china as the preceding.

Budhu.—Gutzlaff, vol. ii. p. 220: "It is remarkable that Budhu is invariably represented with curled hair and long ears, which circumstance has to many scholars suggested the idea of his having been born in Egypt. He is often represented as surrounded with his disciples, some of whom, strange to say, have blue beards. His votaries delight in raising enormous statues, often from thirty to fifty feet high, in honour of their favourite Budhu."

Goddess Kuân-yin (see No. 196).—Davis, vol. ii. p. 104: "It is certain that no idol in China is more honoured than Kuân-yin." Vol. i. p. 270: "When women prove childless, they pay adoration to the Goddess Kuân-yin, a principal image in Budhist temples, whose name means 'heedful of prayers,' and whose functions seem compounded of those of Venus genetrix and Lucina."

The Three Precious Ones.

Buddhist figures, seated cross-legged on three lotus-shaped pedestals, and ranged side by side, are said by some to represent Buddha Past, Buddha Present, Buddha Future; but at p. 300, Mayers gives the following: "The Trinity of the Buddhist belief, consisting in Buddha, Dharma (the law), and Sangha (the congregation of believers). These three are symbolized by images to which worship is addressed in Buddhist temples." These images are often of great size, and seem always to be covered with gilt.

Many of the Buddhist figures we meet with on china, as on No. 243, are probably intended to represent a principle rather than an individual; for Gutzlaff, vol. ii. p. 220, tells us, "Whoever strives to conform strictly to the institutions of Budhuism, and makes large donations for the building of temples, may become a Budhu himself."

The Eighteen Arhats in Chinese "Law-hän."

Mayers, p. 354: "Eighteen of the immediate disciples of Buddha (arhat meaning deserving, or worthy). These images are placed in attendance upon those of Buddha in Chinese temples."

They do not appear often upon porcelain, and when met with, it is generally singly, or in small groups. Originally there seem only to have been sixteen, of which the following description is taken from Anderson, p. 46; of the two more modern, none of the English writers seem to give any account beyond the quotation from the same author given under Nos. 17 and 18:—

1. *Pin tu lo poh lo to shö.*—An aged man seated upon a rock by the seashore, holding tablets (?) and a short fly-brush.

2. *Chia noh chia fa t'sho.*—Usually seated in a priestly chair, holding a long fly-brush.

3. *Poh li to shö.*—Holds a manuscript roll; an acolyte standing by his side strikes a bowl-gong.

4. *Su pin tho.*—Seated upon a mat, hands folded upon knees.

5. *Noh Chu na* (or *lo*).—Seated upon a priest's chair, holding a rosary.

6. *Poh tho lo.*—Seated upon a rock, a tiger crouching at his feet; sometimes holds a ringed staff.

7. *Chia li chia.*—Seated upon a rock, reading a sacred roll.

8. *Fa shö lo fo tho lo.*—Seated upon a stool, holding a knotted staff.

9. *Shu poh chia.*—Seated in a chair, a lotus pedestal by his side, occasionally accompanied by a lion.

10. *Pan tho chia.*—Seated upon a rock, holding up a sacred gem, which may be either of the usual form (with conical summit and transverse lines), or perfectly round and transparent. His aspect is generally vigorous and threatening. By his side crouches a dragon, who appears to be striving to reach the precious stone.

11. *La hu la.*—Stands with hands folded in prayer before a lotus pedestal, bearing a *funagokö*[3] (the expanded, somewhat boat-shaped gilded plaque placed behind Buddhist divinities, probably representing the Halo).

12. *Na chié si na.*—Holding a begging (water?) bowl, from which ascends a fountain of water.

13. *Yin chie tho.*—Holding a Buddhist sceptre (*nio-i*), a short staff capped with a fish.

14. *Fa na pho sz'.*—In prayer before a vase containing a leafless branch of drooping peach (?).

15. *O sh' to.*—Holds a long knotted staff; by his side is a vase containing pæonies.

16. *Chu thu pan tho chia.*—Looking up to heaven; holds a fly-brush, or is seated upon a mat, clasping his knee with both hands.

17 and 18 (p. 509). One of the two supernumerary saints is opening his cranium to display a small face occupying its interior.

Twenty-Four Examples of Filial Piety.

As these are often drawn upon for subjects by the Chinese artists, it may be well to run through them as briefly as possible. They probably belonged originally to the State religion, and no doubt date from very early times.

I. Shun (see No. 319).

[3] *Funagokö* is the Japanese word for "aureole."—T. J. L.

II. Wen Ti. Succeeded to the throne B.C. 179. For three years, during a sickness his mother had, he is said never to have left her side or changed his apparel.

III. Tseng Shen, born B.C. 506; a disciple of Confucius. Being one day gathering firewood on the hills and so beyond call, his mother, wanting him back, bit her finger; by sympathy he felt the pain, and at once returned to comfort her.

IV. Min Sun, another disciple of Confucius. His step-mother had two children of her own, and ill-used Min Sun. His father, finding this out, was going to put away the wife, but Min Sun said it was better that one child should suffer than three go motherless, whereupon the harsh step-mother mended her ways.

V. Chung Yeo, or Tsze-lu, also a disciple of Confucius. After he had risen to great eminence as a warrior, he used to say in his youth he had carried ice on his back to support his parents, and would gladly do so again if thereby they could be recalled.

VI. Lao Lai Tsze, at the age of seventy, dressed in gay clothing, and played like a child before his parents to amuse them.

VII. Yen Tsze. His parents longing for doe's milk, he dressed in deerskin, and, so disguised, was able to mix with a herd in the forest, and thus obtained for his parents what they desired as the only cure for an eye complaint they suffered from.

VIII. Tung Yung was too poor to bury his father, so, to raise the necessary sum, he sold himself as a bond-servant. Returning from the funeral, he met a woman, who offered to marry him; and in a month she wove enough cloth to pay back the money he owed, when telling him she was the star Chih Nu sent from heaven to recompense the act of filial piety, she wished him farewell and disappeared.

IX. Kiang Keh, in early youth, rescued his mother from brigands by carrying her for miles on his back (see No. 297).

X. Hwang Hiang. Losing his mother when very young, he devoted himself to his father, fanning his pillow in summer and warming his couch in winter.

XI. Wang Siang. His step-mother in winter, when the rivers were frozen, expressing a desire for fresh fish, Wang

Siang lay down on the ice till, by the warmth of his body, it melted, and two carp presented themselves, which he handed over to his step-mother.

XII. Wu Meng. As a boy he did not drive the mosquitoes off his body lest they should attack his parents. In later life he became a famous necromancer, and crossed a river against the wind by waving a white feather fan. He is also said to have killed a serpent which devastated the region of Kiang-si.

XIII. Kwoh K'u and his wife, being too poor to support both their child and his aged mother, proceeded to dig a grave, intending to bury the child so that there might be the more for their aged mother. While digging they came upon a bar of gold, on which was inscribed the words, "A gift from heaven to Kwoh K'u; let none deprive him of it."

XIV. Yang Hiang. Met his death at the age of fourteen by throwing himself under the talons of a tiger that had attacked Yang Hiang's father, who thus escaped.

XV. Ts'ai Shun. During a famine he supported his mother by collecting wild berries; giving her the ripe, he retained only the unripe ones for himself. On her death, he refused to leave her coffin, though told the house was on fire, and the dwelling remained uninjured. As she had always been greatly alarmed at thunder, during a storm he used to repair to her grave, and call out, "Be not afraid, mother; I am here."

XVI. Luk Su, first century A.D. Imprisoned for political intrigue, his jailer was so taken with the devotion he showed for his mother that he was set free.

XVII. Wang Ngai. While alive his mother had a terror of thunder, so after her death, on the occurrence of thunder-storms, he would always proceed to her grave and screen it from the elements until the storm had passed.

XVIII. Meng Tsung, third century A.D. During the winter his old mother expressing a longing for soup made from young bamboo-shoots, he went into the woods bewailing the impossibility of his being able, at that season of the year, to gratify his mother's wish, when suddenly the bamboos around him put forth young sprouts.

XIX. Yu K'ien Low, an official under the Ts'i dynasty, A.D. 500. Distinguished by devotion to his father. On being informed that his father could not recover, he is said to have

prayed to the nørth star (the measure of the north or god of longevity) that his life might be accepted in place of his father's.

XX. Ts'ai She. Her mother-in-law, being old and toothless, she nourished her with milk from her own breast.

XXI. Kiang She and his wife waited upon his aged mother, and walked long distances every day to get drinking water and fish that she fancied. After a time they were rewarded by a spring of the desired water bursting forth at his dwelling, yielding a pair of carp daily (see No. 381).

XXII. Ting Lan. After his mother's death (some accounts say parents', and tell the tale in the plural), he had an image made of her. A neighbour one day struck this, and on Ting Lan's return home he noticed an angry expression on the face of the image. Finding out what had happened, he beat the aggressor, for which he was apprehended, when the figure was seen to shed tears. These facts becoming known, he received high honours from the State.

XXIII. Chu Show-ch'ang. An official, Sung dynasty. His mother was divorced during his youth and disappeared. On reaching manhood, he instituted a search for her, which, after a separation of more than fifty years, was successful.

XXIV. Hwang T'ing-kien A.D. 1045–1105. A celebrated poet of the Sung dynasty. Although he attained great rank his filial piety was so great that he waited upon his parents, with his own hands performing on their behalf the most menial duties.

SYMBOLS, EMBLEMS, AND CHARMS.

Symbolical Ornaments.

Sir A. W. Franks, p. 237, says, "We are so much accustomed in Europe to ornament being applied to works of art simply to please the eye, that we are apt to think that the same rule prevails everywhere. The truth is that many of the devices we employ belong to faiths long passed away, such as the religions of Greece and Rome, or are derived from

sources so widely divergent, that in combination they become incongruous and unmeaning.

"Such is not, however, the case in the far East, especially in China, where each colour and each flower has its appropriate meaning and purpose."

Symbols.

The same author tells us, "The first to be noticed are the peculiar figures which have been termed symbols, and which are more usually found on Chinese than on Japanese porcelain. These symbols are generally eight in number, although the individual forms are apt to vary.

"The number eight is somewhat of a favourite among the Chinese, perhaps on account of the *Pa-kwa*, or eight mystical trigrams, but it is also a number that admits of being symmetrically arranged."

I. "The *pa-gan-sien*, or emblems of the eight immortals, which do not very frequently occur on porcelain as symbols. These are especially Taoist."

II. "The *pa-chi-siang*, or eight lucky emblems of the Buddhists. These are carved in wood, or made in clay, and offered on the altar of every Chinese Buddhist temple, as well as repeated *ad infinitum* in architectural decoration; they are derived from India, and are, of course, used principally by the Buddhists."

III. "The ordinary *pa-pao*, or eight precious things; they are very variable, and do not seem to be connected with any special religion.

"They generally may be distinguished from other ornaments by ribbons or fillets entwined around them."

These fillets are pieces of red cloth tied round anything believed to possess the efficacy of a charm, and are supposed to represent the rays or aura of the charm. They are, in fact, to the charm what the halo is to the gods or goddesses.

Apart from this, or perhaps from this, the Chinese seem to look upon strips of cloth tied in a particular way as an omen of good; for Doolittle tell us, at p. 131, "The white cloth comes next to the clothing. Some or all of it is torn into strips, and after being wound around the corpse in a certain manner, is tied into a kind of knot, which is considered auspicious or

an omen of good. The body is all covered with these auspicious knots."

The illustrations under the headings symbols, emblems, and charms have been, unless when otherwise stated, taken by the kind permission of Mr. Salting from pieces in his magnificent collection at South Kensington Museum, and the reader will no doubt appreciate the care with which they have been reproduced by Miss Florence D. B. Clutterbuck.

Emblems of the Eight Immortals.

Nos. 12 and 13. A fan (*shan*). Sir John Davis, vol. ii. p. 114, tells a story of Chung-le, which may account for why the fan has become his emblem. "Having married a young and beautiful wife, he retired to his native country of Soong, to lead the life of a philosopher." One day meditating among "a multitude of tombs" he "soon found himself near a newly-constructed sepulchre. The hillock of tempered earth was not yet entirely dry. On one side of the tomb sat a young woman in deep mourning, holding in her hand a large white fan, with which she constantly fanned the surface of the ground. . . . When he had pressed her a little further to explain herself, she made him this reply, 'You see a widow at the tomb of her husband, from whom death has unhappily severed her. . . . Even in dying he could scarcely bear to part with me, and his last words were these, "My dear spouse, if you should hereafter think of marrying again, I conjure you to wait, at least, until the earth of my grave is entirely dry, after which you have my sanction to espouse whom you please." Now, as it occurred to me that the surface of this ground, which has been newly tempered, would not very soon dry, I thought I would just fan it a little to assist in carrying off the moisture.' The philosopher had much ado to avoid laughing outright at this plain avowal. . . . Turning to her, he said, 'Your wish is that the surface of this tomb should dry with all speed; but, delicate as you are, this exercise will soon tire you; let me, therefore, give you some assistance.' The young woman immediately rose, and making him a profound reverence, accepted his offer by presenting him with another fan exactly like her own. The philosopher, who had the power of invoking spirits, now called them to his aid. He struck the tomb several times

with the fan, and all appearance of moisture presently vanished. The lady upon this gaily thanked her benefactor, and, taking a silver bodkin from her hair, presented it to him with her fan, begging he would accept the same as a small mark of her gratitude. Chuâng-tsze declined the bodkin, but kept the fan, and the lady retired much satisfied with her adventure." This is only the introduction to the tale, which goes on to show how the philosopher's wife, on hearing how he became possessed of the fan, protested she would never so behave, and that the woman he had met "must be a monster of insensibility." The philosopher to test her pretended to be dead, and seems to have arranged for a very handsome young man to make love to the supposed widow, who in a few days agreed to marry him without delay, but on breaking open the philosopher's coffin, intending to take his brain to make medicine, that the young man said he must have, she found to her horror that the philosopher was alive. "Unable to survive her shame" she hung herself, when the philosopher, setting fire to the house, burnt her body and the wedding feast that had been prepared. "Nothing was saved except the sacred book called Taou-tĕ-king."

Under this heading we may note that in the procession of a high mandarin, Doolittle mentions "two men, one carrying a large official fan and the other a large umbrella of state."

Fans appear in various shapes as charms, of which these numbers are examples, the former seeming the form most generally employed.

Nos. 14, 15. A sword (*keen*). These, like the fans, differ very much in shape, but Leu Tung-pin's seems generally to be two-edged, as shown in Nos. 14 and 15, the former having a charm-bag attached to it.

No. 16. A gourd (*hu-lu*). That in the hand of Le Tee-kwae generally has a scroll escaping from the mouth, emblematic of his power of setting his spirit free from the body.

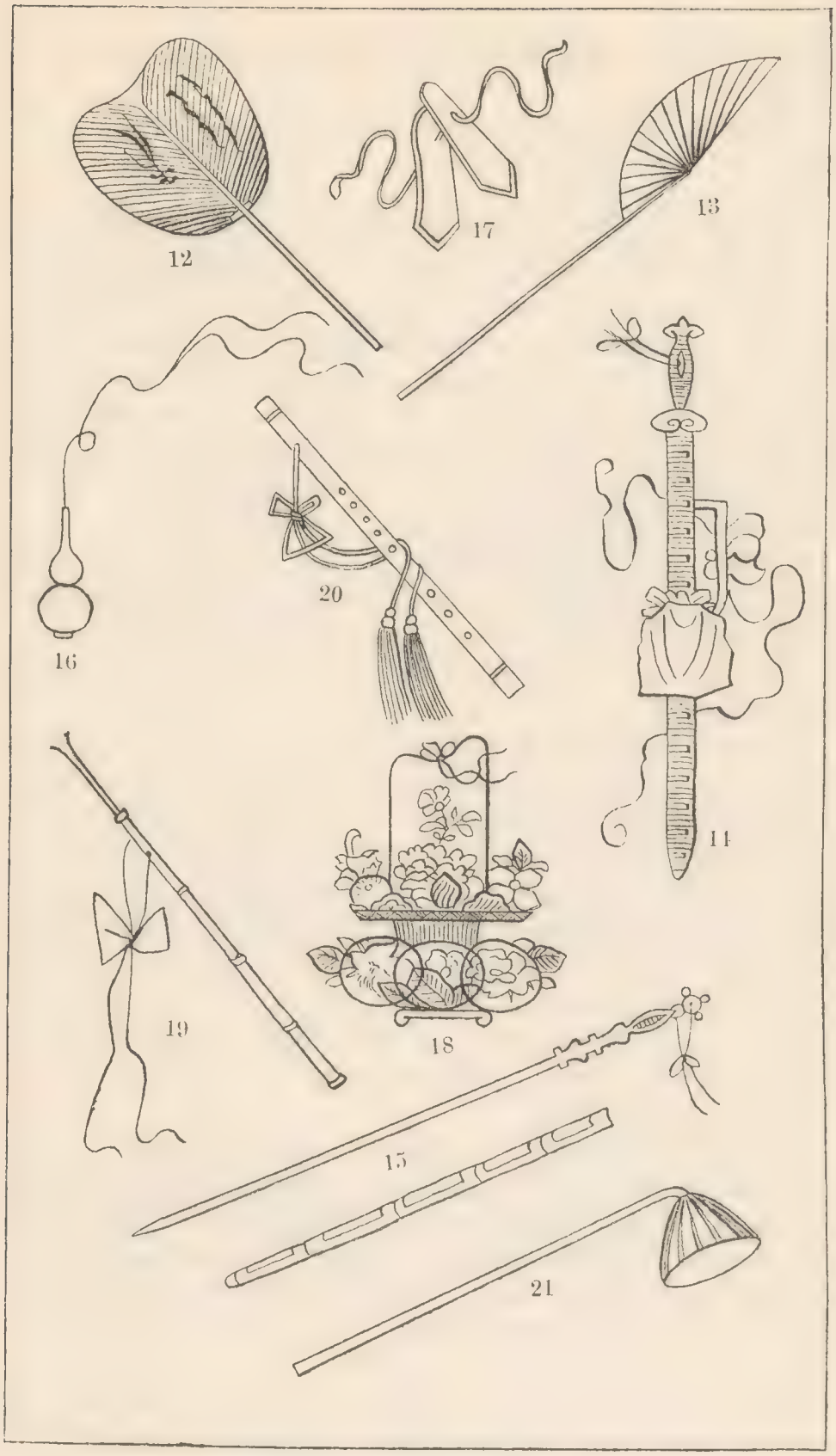
No. 17. Pair of castanets (*pan*) (see also Nos. 108, 109).

No. 18. A flower-basket (*hwa-lan*).

No. 19. A bamboo tube (*yu-ku*) and two rods to beat it.

No. 20. A flute (*tieh*) (see also No. 101).

No. 21. A lotus flower (*leen-hwa*). It is generally merely the seed-pod that is shown in the hand of Ho Seen-koo, the



EMBLEMS OF THE EIGHT IMMORTALS.

cup of which is sometimes filled with flowers, sometimes with peaches.

These symbols will be found in a group on the plate No. 379.

The Eight Buddhist Symbols.

No. 22. Jar. Franks, p. 240: "A vase with cover *Kwan.*"

Davis, vol. ii. p. 83: "Temple containing a very well-executed monument, of a vase-like shape and gigantic dimensions, carved in white alabaster, or gypsum, and sacred to the relics (called *shay-ly*), of Budha." Speaking in another part of the same temple: "Containing besides a mausoleum, where are seen a number of jars, in which are deposited the ashes of the priests after their bodies have been burned."

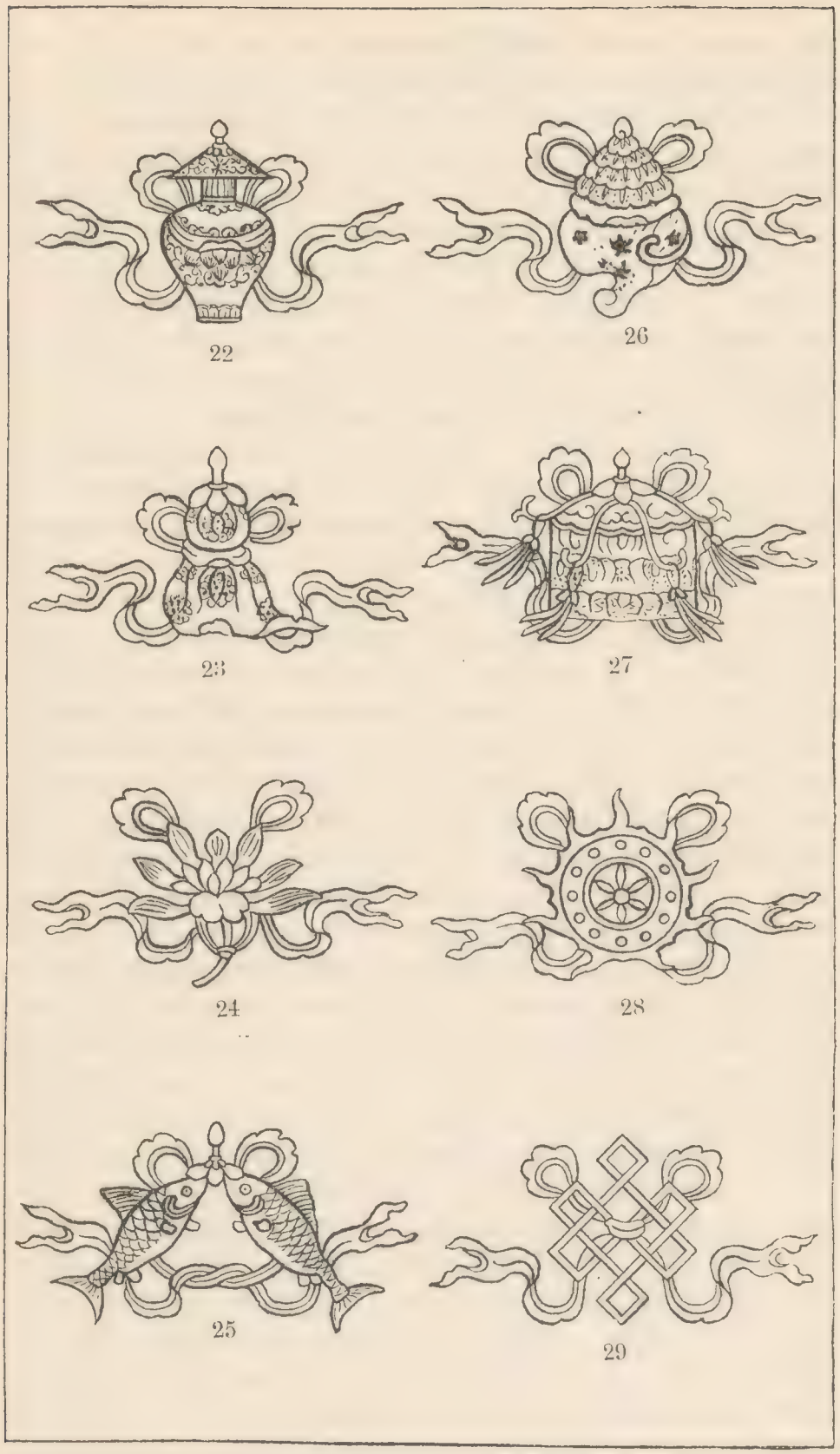
No. 23. Umbrella. Franks, p. 240: "A state umbrella (*san*), possibly intended for the Wan-min-san. The umbrella of ten thousand people, which is presented to a Mandarin on his leaving his district, as a token of the purity of his administration."

Davis, "Escort of Mandarin," vol. i. p. 298: "The *cortège* is made up by the servants and other followers, some of whom carry red umbrellas of dignity."

Doolittle, "Procession in Honour of Spring," p. 376: "If they have any umbrellas of state, or garments, which have been received as presents from 'ten thousand of the people,' as tokens of their confidence and love, they are sometimes brought forth and carried in this procession." P. 237: "The rank of some officers may be ascertained by observing the colour and the number of flounces on the umbrellas which are carried before them."

No. 24. Lotus flower (*leen hwa*). This is the sacred flower of the Buddhists, and is referred to later on under the heading for flowers. It is generally so conventionalized in the drawing that it often looks, as Sir A. W. Franks says, "more like a peony, or any other flower." It differs from the other symbols in that it is sometimes represented with and sometimes without fillets when along with the others.

These eight Buddhist symbols have been copied from the incense burner No. 397, and it will be noticed that, as shown in No. 24, the lotus has a fillet, as is the case on a similar



THE EIGHT BUDDHIST SYMBOLS.

piece taken by the 99th Regiment at the sacking of the Summer Palace, and mentioned hereafter. The fillets are also on the lotus in the vase No. 330, but although there is no specimen of the lotus without fillets in the pieces illustrated in this work, as one of the eight it is to be met with without fillets. A Chinese friend writes: "As regards the lotus never appearing with fillets, this is so in drawings when it is displayed with Buddhas, or other Buddhistic personages, because then the flower itself is represented, or when it appears merely as an emblem of purity; but when it is used as a sacred symbol, it has the fillets to represent the halo, or sacred rays."

No. 25. Two fishes. Franks, p. 240: "Two fishes (*yu*) united by fillets, and may allude to domestic felicity. A freshwater fish, like a perch, was called *Fu*, and was supposed to go about in pairs, faithful to each other. It has exactly the same sound as *Fu*, 'Riches.'"

Mayers, p. 281: "*Yü*, the generic designation for fish. From the resemblance in structure between fish and birds, their oviparous birth, and their adaptation to elements differing from that of other created beings, the Chinese believe these creatures to be interchangeable. Many kinds of fish are reputed as being transformed at stated seasons into birds. According to Ma Yung, the scaly armour of the fish indicates it as a symbol of martial attributes. When Kwan Chung was sent by Duke Hwau of Ts'i to invite Ning Tsi to enter his service, the latter replied by chanting words which the philosopher was at a loss to interpret. On returning to his home and musing in vain over the enigmatical words, Kwan Chung was at length relieved of his bewilderment by a clever handmaiden, who suggested that a reference was intended to a line in the book of Odes, where they occur in the signification of the sea and its produce. By this exclamation Ning Tsi had intended to convey that what is naturally joined should not be kept asunder, or, in other words, that he longed for the bliss of marriage. From this incident the phrase has passed into use as a metaphor for the joys of union, especially of a sexual nature. Fish are likewise reputed to swim in pairs, and hence they serve as an emblem of marriage. The phrase 'passing to and fro like a fish and the goose' is a metaphor for epistolary correspondence, reference being intended to various legends relating that

missives have been found in the bellies of fishes, and to the tale of Su Wu's letter, which was conveyed from Tartary by being tied to the foot of a wild goose."

Fu, meaning plenty. By increasing the number to two, and thus following the usual Chinese method of expressing a superlative, it is made to mean a wish for the utmost plenty (see No. 330).

No. 26. Shell. Franks, p. 240: "An univalve shell (*lo*), the chank shell of the Buddhists. A shell was lent by the Government to the ambassadors to Loochoo, to ensure them a prosperous voyage." P. 217: "May also be the emblem of a prosperous journey."

No. 27. A canopy (*kae*). This, like the umbrella, is a sign relating to official life, which is the great ambition of the Chinese.

No. 28. Bell. "Middle Kingdom," vol. i. p. 83, "Nanking Pagoda": "152 bells in all were suspended from the top and corners."

Davis, vol. ii. p. 83: "A huge drum and bell serve in the temple to awaken the attention of the gods to their worshippers." P. 107: "And they occasionally beat the drum and large bell to rouse Budha's attention to their prayers."

Franks, p. 239: (*Chung*) "This is generally replaced by the *lun* or *Chakra*, the wheel of the law."

In No. 397 the wheel of the law has taken the place of the bell, as shown in No. 28. Instead of repeating a number of prayers, Buddhists sometimes have these, or portions of their sacred books, written out and attached to this wheel, the turning of which so many times is believed to have the same effect.

Mayers, p. 162: "No Cha. He took refuge in spirit beside the throne of Buddha, who confided to his charge the wheel of the law (the propagation of the Buddhist doctrine)."

No. 29. Knot. Franks, p. 240: "An angular knot; the intestines (*chang*) an emblem of longevity."

It is also said to stand for the eight Buddhist commandments. Mayers, p. 337: "The Eight Instructors, or Warnings —(1) Thou shalt not kill; (2) Thou shalt not steal; (3) Thou shalt not commit lewdness; (4) Thou shalt not bear false witness; (5) Thou shalt not drink wine; (6) Old age; (7) Infirmities; (8) Death" (see No. 330).

There are other Buddhist symbols: for those connected with the "Seven Precious Things," see Nos. 338, 339, and for the "Five Precepts," see No. 401.

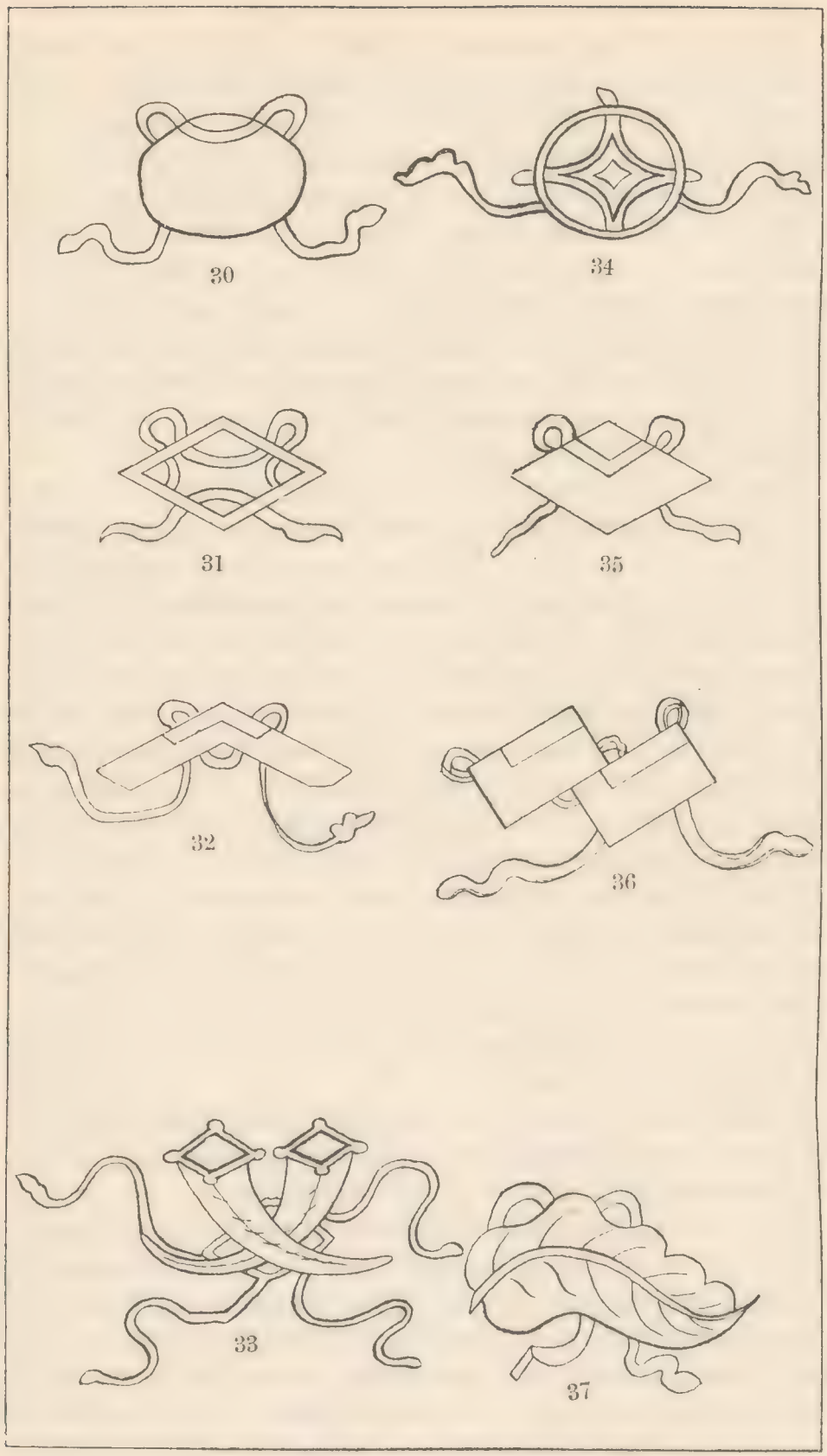
The Eight Ordinary Symbols.

No. 30. Pearl (*Chin*). Franks, p. 238: "An oblate spherical object, represented sometimes white and sometimes yellow, with a ribbon entwined around it. This object is frequently represented in the air with dragons, who appear to be emitting it from their mouths; occasionally rays of effulgence issue from it" (see Nos. 264, 268).

Enc. Brit., vol. xvii. p. 172, "Nanking Pagoda": "Hung on chains, which stretched from this apex to the eaves of the roof, were five large pearls of good augury, for the safety of the city. One was supposed to avert floods, another to prevent fires, a third to keep dust-storms at a distance, a fourth to allay tempests, and a fifth to guard the city against disturbances."

Mayers, p. 24: "Many legends are related in connection with this gem, which from the earliest times has been prized by the Chinese." P. 25: "The ancient fabulists are full of wonder appertaining to the nature of the pearl, which they say is the concrete essence of the moon, distilled through the secret workings of the secondary principle in nature within the shell of the mussel which produces it. Hence the pearl acts as a charm against fire, the development of the active or primary principle. The Taoist mystics have ascribed many wondrous stories to the same gem, and in their writings the 'night-shining pearl' is first heard of."

Our word "pearl" hardly properly represents the Chinese *chu*, which seems to be anything round and of any size. A dragon would be represented with a large *chu*, and a centipede with a small one, but these *chus* are all charms; for instance, a fire *chu* possesses the occult property of causing fire, or of warding off the effect of fire; so the *chus* as symbols are intended for those which have the property of warding off evil. A serpent must possess a *chu* before it can become a dragon. The ball rolled by lions is a *chu*, and to lose their *chu* is to lose their lives. *Chin* is a pearl; *chu* is anything round (see Nos. 267, 309).



THE EIGHT ORDINARY SYMBOLS.

No. 31. Hollow lozenge. Franks, p. 239: "A lozenge-shaped object, apparently an open frame, as the fillets show through it. Two lozenges, with the ends overlapping, are used to represent the dual symbol (*fang shang*)" (see No. 79).

The Chinese say this is a very ancient musical instrument.

No. 32. Sonorous stone. Franks, p. 239: "This is, no doubt, what is described by Williams as a sonorous stone, or bronze plate, used instead of a bell in China, and termed *King*. He states that figures of this instrument are seen carved on the ends of rafters, etc., as an emblem of the different character with the same sound, which signifies 'goodness,' 'happiness,' or 'luck.'"

No. 33. Rhinoceros' horns. Franks, p. 239: "A pair of carved objects, intended to represent rhinoceros' horns (*se keo*)."

Davis, vol. i. p. 302: "On some occasions of peculiar ceremony, the feast is closed by a great cup scooped from the horn of the rhinoceros, which animal is said to exist in the forests of Yunnân and Kuâng-sy. We find in the works of Arabian writers that the same substance has often been used for the drinking-cups of Asiatic potentates, being supposed to sweat on the approach of poison, and therefore to be a safeguard against it. When the Mongols conquered the empire, they probably introduced its use into China."

The Chinese say these are arrow cases, but do not seem able to explain why they are used as symbols. If arrow cases, they are certainly in the form of rhinoceros' horns. A pair is always an emblem of happiness.

No. 34. Coin. Franks, p. 239: "This object is probably a coin, a symbol of riches."

"Middle Kingdom," vol. i. p. 83, "Nanking Pagoda": "In the top were suspended a number of pearls, books, money, and pieces of silk, to ward off evil influences."

Davis, vol. ii. p. 132: "Charms, talismans, and felicitous appendages. Among the principal are money-swords, as they are called, consisting of a number of ancient copper coins, each with a square hole in the middle, fastened together over a piece of iron shaped like a sword with a cross-hilt. These are suspended at the heads of sleeping-couches and beds, that the supposed guardianship of the sovereigns, in whose reigns the coin was issued, may keep away ghosts and evil spirits."

Doolittle, p. 561: "Ancient coins are in frequent use as charms, suspended by a red string, or worn about the body, or hung up on the outside of a bed-curtain." At p. 563 the same writer gives a facsimile of a coin fitted with a knife-shaped appendage; this, he states, was used as a charm. P. 457: "In ancient times some of the emperors coined cash in the shape of a knife and other fanciful shapes."

No. 35. Lozenge. Franks, p. 239: "A lozenge-shaped object, with a compartment in the upper side, perhaps a variant of that last described" (No. 31).

The Chinese say this is an ancient mirror made of polished metal. These mirrors were sometimes of this shape, sometimes round.

See also "Mirror," under heading "Emblems and Charms," and No. 232.

No. 36. Books. Franks, p. 239: "Two oblong objects placed close together, exactly alike, and probably representing books."

"Middle Kingdom," vol. i. p. 83: Books were suspended with other charms in the pagoda at Nanking, to ward off evil influences (see No. 34).

Doolittle, p. 561: "Some of the Chinese classics, as the book of 'Changes,' or the 'Great Instructer,' are regarded as able to keep off evil spirits when put under the pillow of the sleeper, or kept near by in the library. He who is able to repeat *memoriter* passages from these books when walking alone need not fear the spirits."

No. 37. Leaf. Franks, p. 239: "A leaf of variable form, probably a leaf of the artemisia (*ai yeh*), an emblem of good augury."

At p. 29, Mayers gives the Chinese characters for the name of a leaf, supposed to "wield powers of exorcism over malignant demons;" and at p. 284: "Yu Sien, the designation proper to a certain race of immortals, or genii, who have eaten of the leaves of a tree called *K'ien*, which grows within the moon."

It is seldom that the whole eight are to be found on one piece. In the case of the herewith illustrations they had to be collected here and there, which accounts for the ribbons not all being alike; but this is perhaps rather an advantage, as it shows some of the different ways of arranging same.

Emblems and Charms.

The following, taken from Doolittle, p. 383, shows from what slight cause many of the emblems in common use among the Chinese have arisen :—

"A very singular custom prevails, observed by many families which have had a daughter married since the fifteenth day of the first month of the previous year, in case she has not given birth to a male child. A present of several articles is sent to her by her own parents, or by her brothers if her parents are deceased, on a lucky day between the fifth and the fourteenth of the first month. The articles sent are like these: A paper lantern, sometimes representing the goddess of mercy with a child in her arms [see No. 196], and having an inscription upon it; oysters in an earthen vessel; confectionery made from a kind of rice parched and prepared with molasses; ten oranges of the loose-skinned species, wood, and rice; and vegetables of a particular name. Now, all these, singly and collectively, signify to the daughter, 'We wish you may soon give birth to a son.' The oranges when interpreted mean in the connection 'speedily,' because the colloquial name for this kind of orange is precisely like a Chinese character which means 'speedily.' The oysters in the earthen vessel mean, 'May a younger brother come,' the colloquial term for 'oysters' being of the same sound as the term 'younger brother,' and the common name for the vessel sent being the same as the word for 'come,' or 'has come.' The name for the confectionery is the same in sound as one of the common appellations for 'elder brother,' meaning, 'May you have more than one child,' so that one shall be an 'elder brother.' The vegetables indicate the desire that her posterity may be numerous, because their name has nearly the same sound as a term which means 'grandchildren and children.' The inscription on the lantern means, 'May the goddess of mercy present you with a son.'"

"Middle Kingdom," vol. ii. p. 272: "In order to ward off malignant influences, amulets are worn and charms hung up by persons of all ranks."

The emblems of longevity occur very frequently on porcelain, and take a great variety of forms, all symbolizing good

wishes to the possessor. One of the commonest of the seal characters with which porcelain is decorated is the word *show*, "longevity."

Davis, vol. ii. p. 136: "The greatest favour and distinction that the emperor can bestow on one of his ministers is the word *show*, 'long life,' written in a peculiar manner with his own hand, and supposed, no doubt, to be one of the best promoters of longevity."

Doolittle, p. 569: "The character for longevity is regarded as very felicitous, and is used in a great variety of ways."

Franks, p. 243: "The greatest desire of a Chinaman is long life, which prolongs his enjoyment of this world's goods, and ensures his receiving the respect paid to age. Longevity is therefore the first and greatest of the *Woo Fuh*, or Five Blessings."

No. 400 shows the word *show* written in a hundred different ways.

Happiness.—Doolittle, p. 569: "The character for happiness is considered to be very felicitous, and is much used as a symbol of good" (see outside cover).

Joy.—Doolittle, p. 571: "The character for 'joy,' written twice side by side, as though the whole constituted one word or letter, is regarded as a very auspicious combination. It may mean double joy, or joy repeated, and indicates a desire that occasions for joy may be repeated or numerous."

Vermicelli (Doolittle, p. 384) "is emblematical of longevity."

Sugar-cane (Doolittle, p. 384) "is emblematical of 'elder sister.'"

Two Children.—Doolittle, p. 570: "Pictures of two children mutually embracing, or locked in each other's arms, standing side by side, are often seen exposed for sale. They are an index of peace and harmony, representing two persons mutually agreeing and constant companions. Some families procure this picture and hang it up in their houses as a symbol of their desire to have all in the household live in peace and love with each other. On the same picture sometimes is depicted the likeness of two bats."

The Three Felicities: Child, Mandarin, Aged Figure and Stork.—Davis, vol. i. p. 286: "The large red tickets of

congratulation which they send to each other on this occasion (New Year) have a woodcut, representing the three principal felicities in Chinese estimation—namely, offspring, official employment (or promotion), and long life. These are indicated by the figures of a child, a mandarin, and an aged figure accompanied by a stork, the emblem of longevity."

Stork, Tortoise, and Fir-tree.—"Middle Kingdom," vol. i. p. 263: "The stork is considered to be, with the tortoise and fir-tree, one of the emblems of longevity, and the three are grouped together on visiting cards at New Year in a pretty picture, implying the wish that there may be many happy returns of the season."

Pagodas.—Several of the Chinese deities are represented holding a pagoda in their hands; and on p. 408, Doolittle gives a picture of a boy worshipping a pagoda, while he tells us it is usual to light up the pagodas during the "Autumnal Festival" —which seems to be held in honour of the moon—and that some of the cakes used at that time are made in the shape of a pagoda.

Davis, vol. ii. p. 83: "Although Budha is not now worshipped in India, he is at least considered as the ninth incarnation of Vishnu. It may, therefore, be conjectured that the nine stories of the pagodas have some reference to this circumstance, the real meaning of the number never having been exactly ascertained. Pagodas with only seven stories are to be met with; and it is possible that this number may convey a mystical allusion to the seven Budhas who are said to have existed at different periods."

Mayers, p. 161: "The pagoda-bearing god, corresponding to the Indian Vajrapâni, the jagged thunderbolt in the hand of this deity being apparently mistaken by the Chinese for a pagoda, which in their drawings he is represented as wielding."

Lock.—"Middle Kingdom," vol. ii. p. 272: "A man collects a cash or two from each of his friends, and gets a lock made, which he hangs to his son's neck in order to lock him to life, and make the subscribers surety for his safety. Adult females also wear a neck-lock for the same purpose."

Mirror.—"Middle Kingdom," vol. ii. p. 272: "Old brass mirrors, to cure mad people, are hung up by the rich in their halls."

Doolittle, p. 566: "A small brass mirror, either flat or concave, but always round, is very frequently hung up on the outside of the bed-curtain, or suspended somewhere near by. Its principal use is to counteract, prevent, or dissipate devilish or unpropitious influences. It is supposed that evil spirits, on approaching to do harm, will be apt to see themselves reflected in the mirror, and, becoming frightened, will betake themselves away without delay." On arrival of a bride at her husband's home (p. 58), "a boy, six or eight years old, holding in his hands a brass mirror, with the reflecting surface turned from him and toward the chair, also comes near, and invites the bride to alight. The mirror held by the lad is expected to ward off all deadly or pernicious influences which may emanate from the sedan." P. 564: "Not unfrequently is a concave mirror, made of brass and partially encased in wood, hung up on a house in such a position (having its polished surface outward) as to counteract or reflect the bad influences which come from a projecting point in a neighbouring house or temple. The Chinese believe such concave mirrors, if properly arranged on their houses, will counteract all unfavourable influences which proceed from neighbouring buildings."

Mayers, p. 234: "Ts'in King. A magic mirror which, according to tradition, was possessed by the sovereigns of Ts'in, and which had the property of reflecting the inward parts of those who looked upon it, and revealing the seats of disease. . . . When Kao Tsu, the founder of the Han dynasty, entered the capital of Ts'in in B.C. 206, this valuable trophy, suspended high on the palace wall, fell into his hands."

Bamboo, Cock, and Mirror.—Doolittle, p. 109: "When one is very sick, the following method is adopted to prevent the death of the sick man, and restore him to health. Several priests of the Taoist sect are engaged to repeat their formulas in a temple for his benefit. At the house, or near it, another ceremony is performed; sometimes, however, that too is performed in the temple. A bamboo, eight or ten feet long, having fresh green leaves at its little end, is provided. Near this end there is often fastened a white cock. One end of a red cord is tied around the centre of a two-foot measure, and the other end is made fast around the bamboo, among the green leaves. A coat belonging to the sick man, and very recently

worn, is suspended on this measure, its ends being put into the armholes of the garment. A metallic mirror, having a handle to it, is then tied on this measure in such a manner that it will come a few inches above the shoulders of the garment—in the place where the head of an individual would come were the coat to be worn. Some one of the family takes this bamboo pole, and holds it loosely in his grasp in a perpendicular position, standing not far from the house—or in the temple if conveniently near. A priest now begins to call over the name of the sick person, and to ring his bell, and to repeat certain incantations, the object of which is to cause the sick man's spirit to enter the coat. The white cock and the bright mirror are supposed to perform an important part in effecting this desirable object." At the conclusion of the ceremonies the coat is placed as soon as possible on the body of the sick man, and the spirit—which is supposed to have left his body, but yet to be hovering about—may thus return, and perhaps be prevailed upon to remain.

Red Cord.—Mayers, p. 82: "Kieh Lin. This is said to be the name of the spirit or genie of the moon, who is also called 'the old man of the moon.' He is reputed to influence matrimonial relations, and to tie together with invisible red cord infants who are destined by fate to be joined in future wedlock." P. 250: "Wei Ku. A hero of legendary romance, said to have flourished under the T'ang dynasty. Passing one day through the town of Sung Ch'êng, he saw an old man sitting by moonlight, engaged in turning over the leaves of a book, who, in reply to his inquiry, told him that this volume contained the matrimonial destinies of all mankind. Taking from his wallet a red cord, the old man said, 'With this cord I tie together the feet of husband and wife. Though born in hostile households or widely sundered countries, their fate is inevitably fulfilled at last. Your wife, I will tell you, is the daughter of an old woman named Ch'ên, who sells vegetables in yonder shop.' Having heard this, Wei Ku went next day to look about him, and saw the woman carrying in her arms an ill-favoured child of two years old. He secretly hired an assassin to murder the infant, and this man dealt a blow at it accordingly, but missed his aim, and only left a scar upon its eyebrow. Fourteen years later Wei Ku became the

husband of a beautiful girl, who, after marriage, he observed wearing a patch upon her eyebrow, and on making inquiries he found she was the identical person whose union with him had been foretold. This legend, recounted under the T'ang dynasty, is probably the earliest embodiment of the Chinese belief in the existence of an invisible link (typified by the red cord) between bride and bridegroom, and expressed in the saying, 'Matches are made in heaven, and the bond of fate is forecast from the moon.'"

Binding Babies' Wrists.—Doolittle, p. 86: "Sometimes, however, a ring of red cord or of red tape, with or without some cash or toy (such as small silver miniature seal, bell, drum, pestle, and mallet), is worn for several months, or even a year. When soiled, the tape or cord is exchanged for another clean one." "Marriage Ceremony," p. 60: "Two singularly shaped goblets, sometimes connected by a red silk or red cotton cord several feet long, are also put upon the table." Out of these the bride and bridegroom sip a mixture of wine and honey, the goblets remaining tied during the ceremony.

Red Things.—Doolittle, p. 560: "As a general remark, red things are believed to be serviceable in keeping away evil spirits. To mark the stops or pauses in the Chinese classics with red ink, it is thought, will keep away such spirits from the one who is using the book; so can red cloth or red strings aid in protecting one from them. Parents oftentimes put a piece of red cloth upon or in the pockets of their little boys, in order to prevent mutilation by evil spirits. They often have red silk braided in the cues of their children, in order to secure them from being cut off by the spirits." P. 561: "Connected with the building of houses, various methods have been devised to prevent accidents and keep away malicious spirits. Among these may be mentioned the following: A large piece of red paper, on which four characters have been written in black ink, is generally pasted on the ridge-pole. These characters refer to a certain star, and indicate its presence. This charm dispels fear of evil influences among the workmen."

Yellow Paper.—Doolittle, p. 560: "Charms of yellow paper are very numerous. Sometimes a picture of an idol is printed or written upon this paper, or some Chinese characters,

or various scrolls, are drawn on the paper with red or black ink. It is then pasted up over a door or on a bed-curtain, or it is worn in the hair, or put into a red bag and suspended from the button-hole, or is burnt, and the ashes are mingled with tea or hot water, and drunk as a specific against bad influences or spirits." P. 561: "A small yellow paper, having four characters upon it, meaning that the charm protects the house and expels pernicious influences, is also often put upon the ridge-pole and other high parts of the house."

Silver Chain.—Doolittle, p. 565: "Parents who have an only son frequently provide a small silver chain, which they place over his neck as a charm against evil influences, or as an omen of good. It is often used as a kind of suspender for the boy's pocket. Each end is furnished with a flat hook. On the flat surface of the back of each of these hooks oftentimes may be found a felicitous phrase, as the 'three manies' on one, and the 'nine likes' on the other. The first phrase means 'great happiness,' 'long life,' and 'numerous male children.' The latter phrase refers to nine comparisons found in the Book of Odes, 'like the longevity of the southern mountains,' 'like the luxuriance of the fir-tree,' 'like the ascending of the sun,' 'like the regularity of the moon,' etc. These phrases imply the wish on the part of the parents of the wearer that he may attain unto the happy state indicated by the 'three manies' and the 'nine likes.'"

Stones, or Pieces of Metal ("Middle Kingdom," vol. ii. p. 273), "with short sentences cut upon them, are almost always suspended or tied about the persons of children and women, which are supposed to have great efficacy in preventing evil. The rich pay large sums for rare objects to promote this end."

Ploughshare.—Doolittle, p. 561: "A part of the iron of an old ploughshare is sometimes suspended on the outside of clothing. At other times it is in a silver covering, having only a small part of the iron point projecting, or it is folded up neatly in a paper, and having been put into a small red bag, it is worn about the person.

Iron Nails.—Doolittle, p. 561: "Iron nails which have been used in sealing up a coffin, are considered quite efficacious in keeping away evil influences. They are carried in the pocket, or braided in the cue. Sometimes such a nail is beaten

out into a long rod or wire, and encased in silver. A large ring is then made of it, to be worn on the ankles or the wrists of a boy until he is sixteen years old. Such a ring is often prepared for the use of a boy, if he is an only son. Daughters wear such wristlets or anklets only a few years, or even a shorter time."

"FIVE POISONS."—Doolittle, p. 566: "Many believe that the tiger, a species of lizard, the centipede, a certain fabulous animal having three feet, and the snake—which five things, taken together, are called the 'five poisons'—have the power to counteract pernicious influences. Sometimes images of these things are procured, and worshipped by families which have an only son. Pictures of them are often made with black silk on new red cloth pockets, worn by children for the first time on one of the first five days of the fifth month. It is believed that such a charm will tend to keep the children from having the colic, and from pernicious influences generally. They are often found represented on the side of certain round brass castings, about two inches in diameter, used as charms against evil spirits."

LAD AND THREE-LEGGED ANIMAL.—Doolittle, p. 563: "A representation of a lad sitting on a three-legged nondescript animal, with a bow in his hands, as if in the act of shooting an arrow," placed on the roofs of houses to ward off evil influences.

A STONE.—Doolittle, p. 564: "A stone slab or pillar is very often erected directly opposite the entrance of an alley, which comes out into the main street near by one's house or store, in order to ward off the bad or deadly influences which are believed to emerge from the alley."

FISH-NETS.—Doolittle, p. 564: "Old fish-nets are often cut up into strips and sold, to be worn by children around the waist as girdles as a preventive against evil spirits and pernicious influences. Sometimes a garment is made out of such nets, and worn by children for a similar purpose. Oftentimes, when pregnant women, who are nervous and easily excited, ride out in the sedan, a part of an old net is hung up inside and over the door, as a preventive against her seeing evil spirits, or against her being influenced or agitated by them."

Nos. 38 and 39. The Tae-keih with the Pa-kwa ranged round it, according to the points of the compass, the south as

usual in China being where we place the north. This drawing was copied from a Chinese charm, and the arrangement is the same as given by Sir A. W. Franks, only the base line in that case is inside and in this to the outside.

No. 38. The Pa-kwa. The eight diagrams or symbols said to have been developed by Fuh-hi (2852–2738 B.C.), from figures revealed to him on the back of a dragon-horse, which rose out of the sea. "The entire lines represent the male, strong, or celestial element in nature, and the broken the female, weak, or terrestrial. By them the Chinese philosophers attempted to explain all the secrets of nature and of being" (Franks, p. 241). They are arranged in different ways, one of the oldest methods being that supposed to be in connection with the eight principal points of the compass.

Mayers, p. 334, referring to Chinese works on the subject, says, "In this work, which serves as basis for the philosophy of divination and geomancy, and is largely appealed to as containing not alone the elements of all metaphysical knowledge but also a clue to the secrets of nature and of being, the eight diagrams upon which the entire system reposes, are named as follows, accompanied by indications of their alleged relation to the elements or constituent parts of existence :—

"(1) Corresponding to heaven, the celestial expanse; and being entirely composed of whole lines to the unalloyed male principle (see A).

"(2) Corresponding to vapour, watery exhalations, lakes (see B).

"(3) Corresponding to fire and heat, light (see C).

"(4) Corresponding to thunder (see D).

"(5) Corresponding to wind (see E).

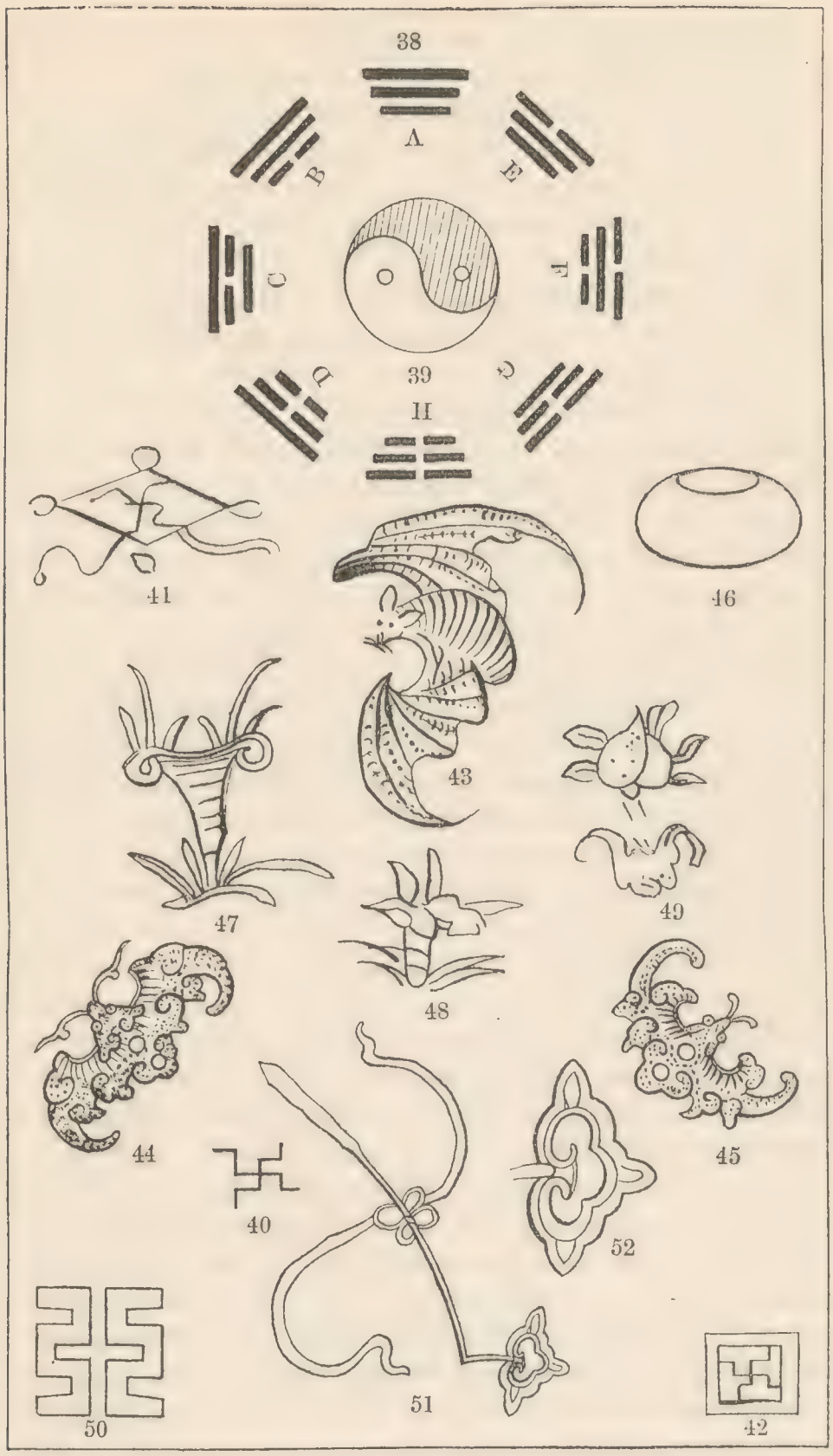
"(6) Corresponding to water (see F).

"(7) Corresponding to mountains (see G).

"(8) Corresponding to earth, or terrestrial matter; and, being wholly composed of broken lines, to the unalloyed female principle" (see H).

The eight are reducible to four symbols of two lines each (Mayers, p. 309).

"(1) ═══ Corresponds with the sun, heat, the mental disposition, the eyes, that which is first or greatest, that which is imperial.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"(2) ☱ Corresponds with the moon, cold, the passions, the ears, that which unites, the divine sovereign.

"(3) ☲ Corresponds with the stars, daylight, the outward form, the nose, revolving motion, the rightful prince.

"(4) ☳ Corresponds with the planets, night, the bodily frame, the mouth, successive generations, usurping or belligerent rulers."

The *Pa-kwa*, in whole or in part, is frequently to be met with on Chinese ceramics, generally on pieces decorated with raised designs.

No. 39. The Tae-keih. Davis, vol. ii. p. 62: "Chinese philosophers speak of the origin of all created things under the name of Tae-keih. This is represented in their books by a figure, which is thus formed: On the semidiameter of a given circle describe a semicircle, and on the remaining semidiameter, but on the other side, describe another semicircle. The whole figure represents the *Tae-keih*, and the two divided portions, formed by the curved line, typify what are called the *Yang* and *Yin*, in respect to which, this Chinese mystery bears a singular parallel to that extraordinary fiction of Egyptian mythology, the supposed intervention of a masculo-feminine principle in the development of the mundane egg. The *Tae-keih* is said to have produced the *yâng* and *yin*, the active and passive, or male and female principle, and these last to have produced all things."

The *Tae-keih* with the eight diagrams ranged round it is used as a charm. Doolittle, p. 562: "A representation of the eight diagrams, invented by Fuh-hi, having the great extreme, or the male and female principles of nature painted on the centre of the board, or sometimes the centre of the board is occupied by a concave metal mirror."

No. 40. The Swastika (*Wan*) (Anderson, p. 75) "is a mystic diagram of wide diffusion and great antiquity. It is mentioned in the Râmâyana, and found in the rock temples of India, as well as amongst all the Buddhistic people of Asia, and, as the emblem of Thor, even among Teutonic races. In China it is regarded as the symbol of Buddha's heart, *i.e.* of the Esoteric doctrines of Buddhism, and it is the special mark of all deities worshipped by the Lotus school (Eitel). In Japan it has the same significance as in the Middle Kingdom, and is

sometimes used as a symbol for very long periods of time—literally, ten thousand years."

No. 41. Swastika in lozenge-shaped symbol.

No. 42. Swastika in square. It appears also in circles and other shapes.

No. 43. Bat. But on porcelain is sometimes represented in a more conventionalized form, see Nos. 44 and 45, which are taken from No. 397 ; in one case the wings are turned up, and in the other down, the tail being in the shape of a joo-e head. No. 45 may be intended for a butterfly.

No. 46. Water-bowl. The Buddhist worthies are often represented with this in their hands. Buddhist priests, on their induction, are presented with a gown, a staff, a water-bowl, and a begging-bowl for food.

Nos. 47, 48. Fungus (*Che*). An emblem of longevity (see also No. 334).

No. 49. Bat and peach, emblems of happiness and longevity. Franks, p. 218: "The whole symbolizes the sentence, *Fuh show shwang chuen,* a twofold perpetuation of happiness and longevity."

No. 50. This was called by Jacquemart the sacred axe; but Sir A. W. Franks, at p. 215, says, "It is stated to be a symbol, *Fuh,* which was embroidered on the lower of the emperor's sacrificial robes (see Williams' Dictionary, p. 155). Perhaps it was used as an equivalent for *Fuh,* happiness."

No. 51. Sceptre. Davis, vol. i. p. 332: "The ornament which has sometimes, for want of a better name, been called a sceptre, is, in fact, an emblem of amity and goodwill, of a shape less bent than the letter S, about eighteen inches in length, and cut from the *jade* or *yu* stone. It is called *joo-ee,* 'as you wish,' and is simply exchanged as a costly mark of friendship; but that it had a religious origin seems indicated by the sacred flower of the lotus (*nymphæa nelumbo*) being generally carved on the superior end."

No. 52. Sceptre-head. Franks, p. 218: "An ornament frequently found on the borders of porcelain vases. It probably represents the head of the sceptre of longevity, *Joo-e,* derived from the fungus, and occurs as a mark on blue and white." Again, on p. 246: "Though not strictly an emblem of longevity, it may be well to mention the *Joo-e,* which is

often given at marriages and to friends for good luck" (see Nos. 208, 230, 231, 308).

The joo-e head seems originally to have been taken from the fungus, but for Buddhistical purposes may be made to represent the lotus.

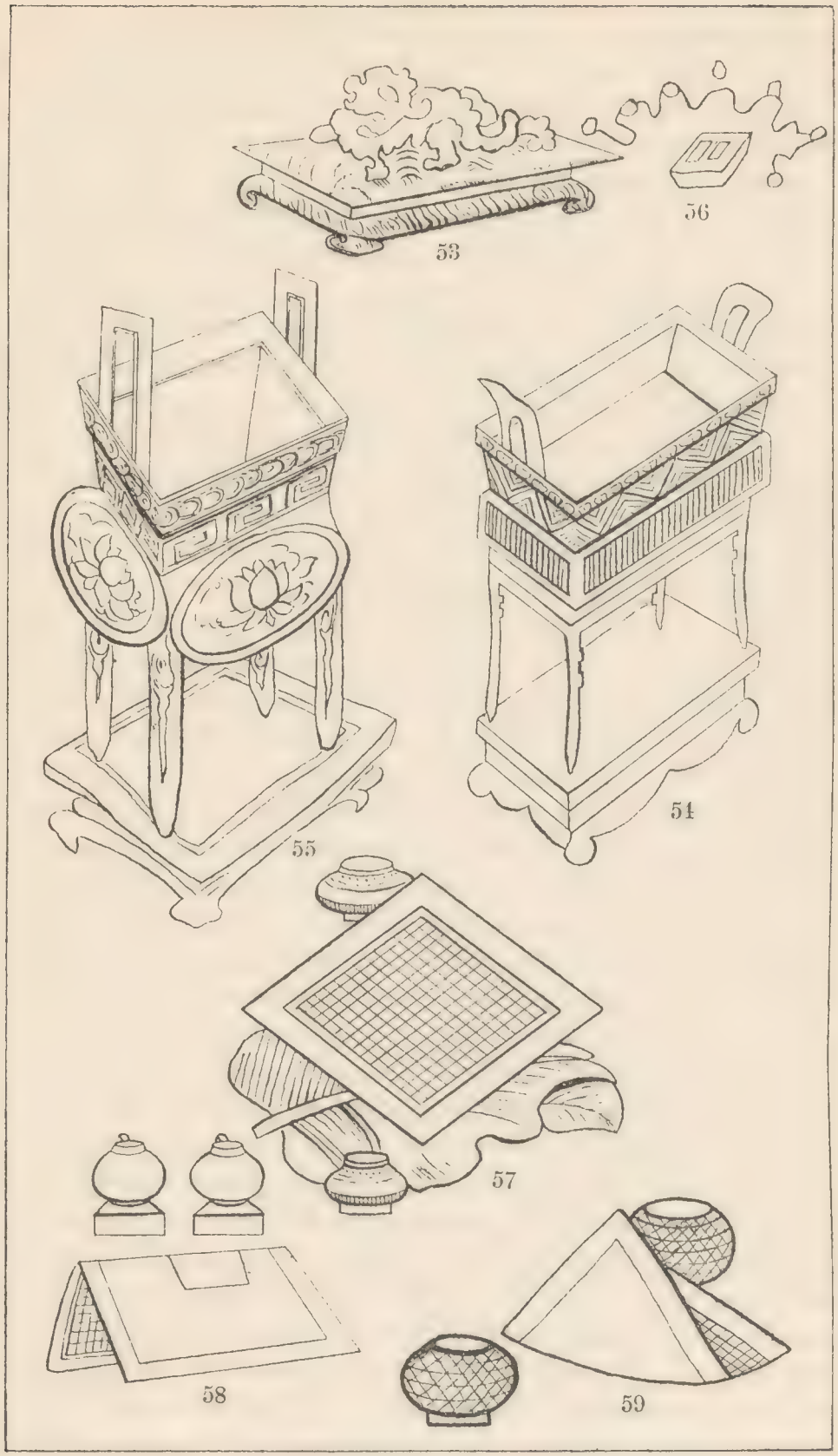
No. 53. Emperor's seal, which, it will be noticed, is of different shape to those usually employed (see Nos. 198, 199), being flat and of larger surface with a dragon on top by which to hold it. As the emperor's seal it is sacred with power over evil influences.

No. 54. A temple censer. These are oblong in shape, while the scroll stands as a rule are square.

No. 55. Stand for scrolls.

No. 56. Rice measure (see also No. 332).

Worshipping the Measure.—Doolittle, p. 98: "On the fourteenth or fifteenth day of the eighth month, there is very frequently performed a ceremony called sometimes 'worshipping the measure.' Although almost universally celebrated in families having weak and sickly children every year, the Chinese seem to have very often exceedingly indistinct ideas in regard to this custom. The expressions, 'southern measure' and 'northern measure,' occur frequently in their efforts to describe it. These two terms are explained as referring to two stars, or collections of stars, one in the northern heavens and the other in the southern heavens. When worshipped, they are most usually represented by their names being written on paper when any emblem is needed. Pictures or images of them when made represent two grave old men. The 'north measure' is supposed to be the god of longevity, and to regulate or fix the time of one's death, having the control of the book in which such dates are recorded. The 'south measure' is regarded as the god of official emolument, or the god which regulates one's salaries and income during life. In other words, the one is the divinity which rules over death, and the other the divinity which rules over life. They are often worshipped on the birthdays of children, and of adults when sick. When worshipped about the middle of the eighth month, it is usually done for the benefit of children of the family, sick or well, the object being to secure to them longevity and plenty of money." P. 99: "In worshipping the measure, the Chinese, instead of dried venison, use a few small balls of a kind of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Dutch cheese made of milk of the domesticated buffalo. They also use candy made out of molasses in which hemp seed has been mixed, some of the root of the lotus, vermicelli, several dishes of meat, fowl, and fish, seven bowls of pea-soup, ten cups of wine, and three cups of tea, arranged on a table. On the table also is placed a rice measure with a flaring top, half filled with rice. On the outside is a Chinese representation of the seven stars which make the dipper. In it, at each of the four corners, is placed some utensil, viz. a case containing a set of money-scales, a foot measure, a pair of shears, and a small metallic mirror. Besides these, ten chopsticks are arranged around the sides of the measure in a perpendicular position. It also contains one stick of incense, two candles, an oil-lamp, and a small wooden image, being the representative of the child for whose benefit the ceremony is performed." P. 109: "When one is sick, and medicine seems to do no good, sometimes his relatives and friends, of ten different families, endeavour to benefit him by becoming a kind of 'security' for him. Each family contributes one hundred cash, which is paid into the hands of a member of his family. They purchase a quantity of eatables, as pork, fish, fowl, eggs, fruit, wine, cakes, etc., and provide a feast for these ten friends in a temple. These articles are, however, first presented before the idol worshipped there, as an offering, in order to obtain the aid of the god in restoring the sick man to health. The names of these ten persons, written on a piece of paper, are also burned before the idol as a fancied security for him. Besides, several priests are employed to recite their formulas, and perform certain other ceremonies for the benefit of the sick man. After the conclusion of these preliminaries, the articles provided are arranged on tables for eating, and the ten friends, the priests, and other guests, sit down to the feast. When the representative of the family returns home, he carries a certain wooden vessel, holding about a peck, being four-sided, and larger at the top than at the bottom, containing some rice, ten chopsticks, which are placed in an upright position around the sides of the measure, also one pair of shears, one foot-measure, one metallic mirror, and one money-balance or scales. These four articles are placed in the centre of the four sides. In the centre of the measure is a burning lamp, in front of which, or on the sides

of which, are two candles and three sticks of incense, all lighted, and finally, a small wooden stick or image representing the sick individual. As soon as he reaches home, some of the rice in the measure is immediately taken and made into *congee*, which is given to the sick man to eat, if possible. The measure, with its contents, is placed in the room where the sick one is. The lamp, the candles, and the incense, are allowed to burn as long as they will. They must go out of themselves, and not be extinguished by design, as that would be a very inauspicious omen." P. 504: "If the person whose birthday is celebrated should be sick, and even if well, should the family be pleased so to decide, a ceremony, called 'worshipping the dipper,' or 'prolonging the longevity measure,' is performed. Its object is to prolong the longevity of the individual. A certain four-sided rice measure, with a flaring top, is arranged on a table in a room. Various things in common use are put into the measure, having been first nearly filled with rice. In front of the measure seven candles are arranged on the table and seven sticks of incense. Four priests of the Taoist sect are usually employed; sometimes they walk slowly round the table, stopping occasionally at each side to bow toward it. They repeat their formulas, jingle their bells, and blow their horns." P. 409: "Another female divinity is also worshipped by many families on this day (the fifteenth of the eighth month), called the Seven-star Mother; some use the expression 'Mother of the Measure' when speaking of this goddess. Many families take occasion, in the afternoon or evening of the fifteenth, to pay homage to the 'Seven-star Mother,' who seems to dwell among the seven stars which form the Dipper in the constellation of the Great Bear. Some, who worship this mother, simply place a table in the front part of their reception room, or in an open court, and arrange on it various plates of meats, vegetables, fruits, etc.; other families have a far more extensive ceremony. They use three cups of a kind of buffalo's milk cheese, three cups of tea and three cups of wine, and light seven candles and place them on the table. They also provide seven bowls of bean soup and seven bowls of fruit soup. A common four-sided rice measure, having a small quantity of rice put in the bottom, is placed in the centre of the table. In this measure are stuck ten pairs of chopsticks. The wooden images,

representing the children of the family under sixteen years of age, are also put on it. A glass lamp and two candles are placed on the rice, and incense and mock-money are provided. Generally a Taoist priest is employed to officiate. His principal business consists in reciting a short formula and in ringing his bell. The few sentences he repeats are in praise of the 'Mother of the Measure.' At the proper time of the performance, the head of the family, and the children belonging to it, kneel down and worship in the established manner before the table. The object of all this is to procure the favour of the goddess in preserving the children of the family to old age. The rice deposited in the bottom of the measure used, if made into *congee* and eaten by the children, is thought to be very conducive to their longevity."

The Chinese say rice is the staff of life, so the rice measure is the measure of life. The Chinese word for "measure" has the same sound as a constellation, which probably accounts for the connection between the two. Representations of the rice measure seldom appear except in conjunction with one of the two gods of literature, who seems to be kicking it into the air. Doolittle, p. 211: "Besides superintending affairs which relate to literature, this god is believed to take cognisance of the merits and the demerits of men, their virtuous and their vicious actions. Some speak of him as the governor or the ruler of thunder, fire, and the pestilence" (see No. 332).

It may be well here to quote the following tale, to which the Chinese trace the origin of "Worshipping the Measure." Doolittle, p. 98: "A long while ago, a certain lad, on going into the street one day, met an old man, who proved to be a celebrated fortune-teller, named Kuan-lo. He addressed the lad, saying, 'You are a fine boy. What a pity that your life is to be so short.' The lad at once asked him how long it was to be, and he told him that he was to die at the age of nineteen. This frightened the lad, who was near that age, and he went home crying, and told his mother what he had heard. She, in turn, was made very sad also, but told the lad to go and inquire further of the fortune-teller. He did so, and was instructed to take a plate of preserved venison and a bottle of wine, and carry them to the top of a certain mountain, where he would find two old men playing chess. He was told to place the venison and

the wine down by them without saying a word, and then wait patiently until they had finished the game, when he might advance and make known his requests. The lad proceeded to do as he was instructed, and was surprised to find two old men there engaged in a game of chess. After he had silently placed the food and drink by them, they kept on playing until they had finished the game, without noticing the lad. They then seemed hungry, and began to eat of the provisions they saw by their side. After they had done eating and drinking, the lad advanced and told his story, weeping while talking, and besought them to save him from dying at so early an age. They heard the lad, and then took out their records, and found, on examination, that his life was indeed nearly finished, according to the record. They, however, took a pen, and interpolated before the nineteen the Chinese figure for nine, thus making the record read ninety-nine. They then ordered the boy to return home and tell the old man he met in the street that he must not do in like manner again; that the time appointed by Heaven was not to be divulged to mortals. The lad thanked those old gentlemen, who were no other than the 'North Measure' and the 'South Measure,' went home, and narrated to his mother what had occurred."

Nos. 57, 58, 59. Chessboards. These very often appear on china, mixed up with symbols and charms (see Nos. 241, 324).

With every chessboard are two jars for holding the pieces.

The chessboard seems merely to be one of the four signs of a scholar, viz. lute, chessboard, books of poetry, and writing instruments. Originally the Chinese, instead of chessmen, used small cubes for playing with, and these are generally what we find represented on porcelain.

No. 60. Is not a charm, but merely represents the articles in use by a mystic or student. The Taoist fly-brush shows the owner to be a Taoist priest or alchemist. The feather broom is for dusting his books or scrolls. The scroll is what he writes upon (see also No. 368). (See p. 263.)

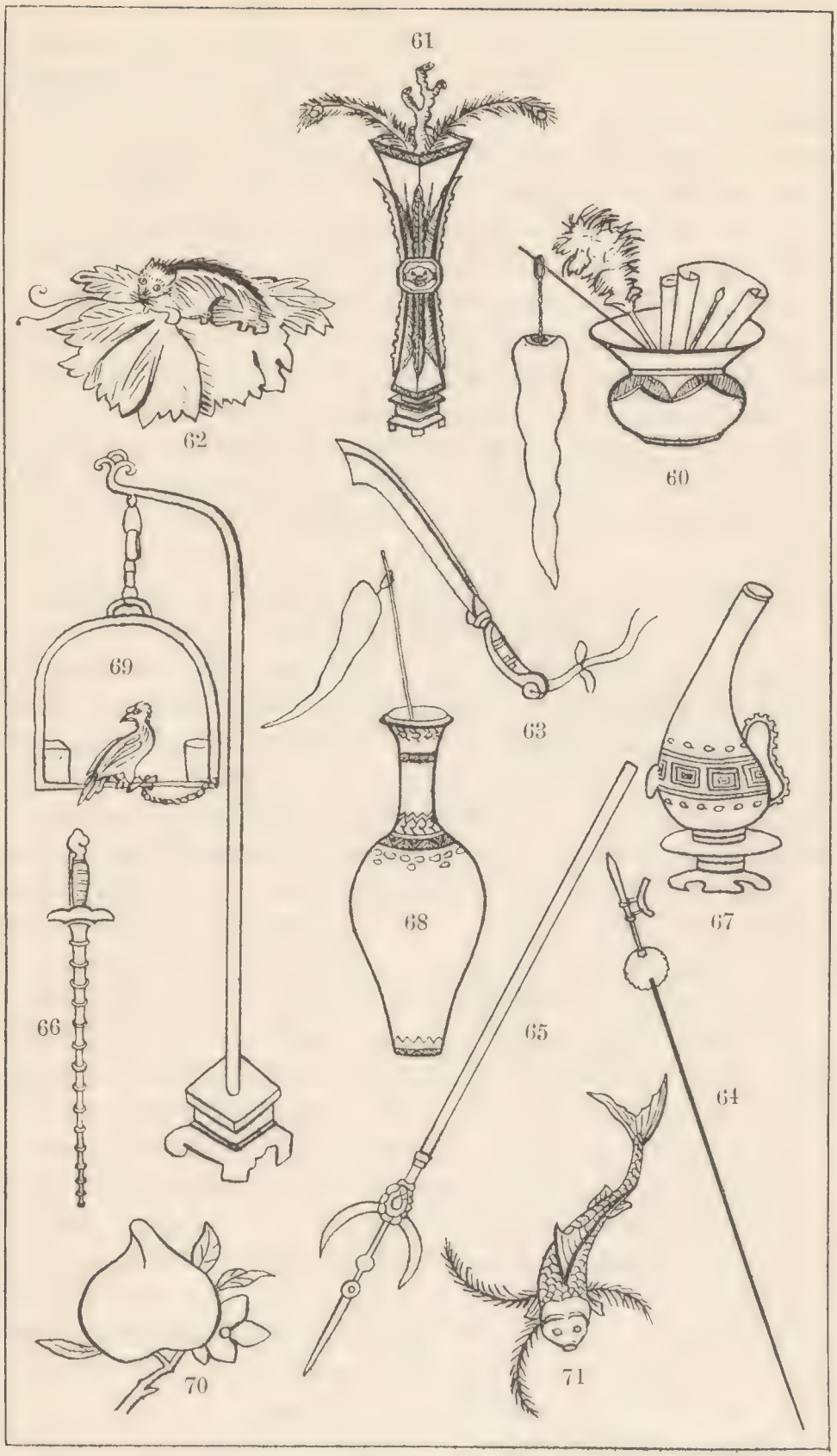
No. 61. Piece of coral and two peacock's feathers. This also is not a charm, but shows the owner to belong to the official class. As stated under the heading "Mandarin," there are nine grades of rank in the Chinese service denoted by the

button on the hat. Promotion is generally one step at a time, but the emperor has power to move a man up three or five grades at a stride. The coral and two feathers indicate promotion three steps at a time, but when there are four feathers with the coral it means the five steps at once. The coral is supposed to represent a tree which grew at the bottom of the sea, called *Thi Chew*, or Iron tree, and is, therefore, an emblem of longevity, while the feathers denote rank (see also No. 232).

Doolittle, p. 263: "One of the most common and most valued marks of imperial favour and approbation (promotion in rank and office excepted) bestowed upon civil and military officers as a reward for their faithful services, is one of a certain kind of feathers, generally called peacock's feathers. There are various kinds of these feathers, each kind indicating a certain degree of honour, or the comparative value put upon the services which the emperor wishes to reward and to commemorate. One kind is spoken of as the 'flower' feather, another as the 'green' feather, another as the 'one-eyed' feather, another as the 'two-eyed' feather, and another as the 'three-eyed' feather. These are treasured up as marks of great honour by the recipients, and worn on public occasions. By simply inspecting the feather worn by a mandarin, and regarding its colour, or whether it has one or more 'eyes,' he who is acquainted with the comparative value set upon these things understands the degree of approbation which the emperor has been pleased to bestow upon the wearer. One of the great incentives to bravery on the part of soldiers, is that of expecting to receive the reward of wearing a peacock's feather bestowed by the emperor."

No. 62. Squirrels and vine. Anderson, p. 228: "An old Chinese motive. The first picture of 'The Squirrel and Vine' appears to have been painted by Ming Yuen Chang, a famous artist of the Sung dynasty" (see No. 321).

Straw Broom.—This is probably a Buddhist symbol. Anderson, p. 198: "Han Shan and Shih-te are described as two earnest devotees of Buddhism, who, for a time, looked after the kitchen fire of the temple of Kuo-Ching-ssu, and used to spend the whole day talking in a language which none others could understand. They were called the unstable madmen, and were friendly with no one save the priest Fêng Kan. . . .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After the death of Fêng Kan, he (Han Shan) was visited in the mountains by Lü Ch-iu, who found him and his associate, Shih-te, seated by a fire laughing and talking. Lü Ch-iu bowed respectfully, upon which they rated him loudly with one voice, and after this made speeches and behaved like madmen, finally retreating into a crevice of the rock, crying, 'Ye men, be diligent, every one of you, in practising the law of Buddha.' . . . The two rishis are always represented as juvenile figures, poorly dressed in boyish attire, their mischievous faces lined with the crow-feet of old age. When in the same picture they are usually shown in delighted contemplation of a manuscript roll; if painted separately, Shih-te is distinguished by the possession of a besom, and Han Shan holds the scroll." This is the Japanese version, but it no doubt has its equivalent in China.

Purse.—Davis, vol. i. p. 332: "Among the presents sent to, or, in the language of Peking diplomacy, conferred upon, foreign sovereigns, is the embroidered silk purse, one of which the old Emperor Kein-loong took from his side and gave to the youth who officiated as page to Lord Macartney. This, however, was of the imperial yellow colour, with the five-clawed dragon, and could hardly be worn by Chinese subjects, who always displayed the most profound reverence and admiration when they saw it, and knew it was from the great emperor's own person." Purses and bags, except in so far as they may be red in colour, do not seem so much to be charms in themselves as to be used for the safe keeping of charms. Doolittle, p. 561: "Two small conical-shaped bags from four to six inches long, made of red silk or red cotton cloth, are often suspended upon the ridge-pole while the house is being built, or hung under the front eaves for a while after the house is finished. Into these bags are put sometimes five kinds of grain, sometimes five kinds of copper coins, one for each five consecutive emperors, or five iron nails, each of different lengths. Sometimes five such coins are put under the door-sill, and another five are also placed under the kitchen furnace when built. The object of all this is to secure good luck to the builder or the family inhabiting the house."

Knife.—Doolittle, p. 561: "A knife that has been used in killing a person is highly valued as a charm. It is hung up

from the front of the frame of the bed-curtain. Wicked spirits are supposed to be afraid of such a utensil."

Mountain and Ocean.—Doolittle, p. 562: "A coarsely executed representation of a mountain and the ocean, or sometimes the three characters which indicate this charm, written on paper, which is posted up on the door."

Sun and Moon.—Doolittle, p. 563: "On one of the upper corners of an oblong piece of board a picture of the sun, and on the other a picture of the moon; between these, along the upper part of the board, are arranged seven stars, which refer to the 'northern measure,' or the dipper."

Arrows.—Doolittle, p. 563: "On the roof of a house. Three arrows placed in an earthen tube, and laid on the side of a roof, the tube pointing toward some distant object, the arrows being fastened in their place by clay."

No. 63. Sword of the shape used by the emperor's guard. Supposed long ago to have the power of flying.

Nos. 64, 65. Halberds, such as are carried by the emperor's guard. No. 64 often appears standing in a vase with the scent-charm, similar in shape to No. 32, hanging from it, as in No. 404.

No. 66. An ancient weapon, *pian.*

The above four are the weapons carried by the four guardians of the gates of heaven, who were originally four ancient warriors.

No. 67. Bottles of this shape are sometimes carried by the mystics instead of the gourd-shaped ones (see No. 160).

Scent Charm (*Hio-phok*) (see No. 404), to attract good influences. The perfume is generally enclosed in a cardboard case made in the shape of the sonorous stone symbol, and covered with silk. It may, however, be made of jade or anything else, so long as there is a receptacle for the scent. It is usually attached to door or bed curtains (see also No. 352).

Three-legged Toad (*Siam-ee*).—Is supposed to represent the spirit that looks after one of the palaces in the moon, so when houses stand in a position so as not to get the full influence of the moon, this animal is painted on the house in some conspicuous part.

No. 68. Vase and fly-brush, such as is used by Taoist priests. It will be noticed that it is of different shape to that used by

the Buddhists (see No. 76). These are also carried by students and recluses, as also by the ladies in attendance on the empress. At p. 63, Mayers gives the tale of a handmaiden of Yang Su, the celebrated champion of the Sui dynasty (A.D. 615), who took her name, Hung-Fu Nü, from the "red fly flap" she held in her hand when she stood behind her lord.

No. 69. Bird on perch. The meaning of this will probably depend upon the signification given to the particular bird (see also No. 364).

No. 70. Peach, emblem of marriage, as also of longevity. The Chinese seem generally to draw this fruit with a conical top.

No. 71. Fish. As in the case of No. 69, the meaning probably depends on the species to which it belongs. In this case the fish may be intended to represent the one supposed to live in the bottom of Buddha's lotus pond; but is more likely to be intended for a carp, which in China is sometimes used as an emblem of longevity (see also No. 268 as to sturgeons of the Yellow River).

Nos. 72, 73, 74. Vessels for holding water with small spoon, by which to lift the water to the inkstone. Sometimes the Chinese speak of five (instead of four) precious things of the library; the fifth may either be these jars for holding the water, or the pen-stand. Occasionally, the water-pot and brush-rest are made in one; when thus combined they would form the fifth precious thing.

No. 75. We get the front view of this in No. 323, where it is fitted with a ribbon.

Pestle and Mortar.—Mayers, p. 109: "The Indigo bridge, at the ancient capital of China, Ch'ang-ngan, is celebrated both as the bridge under which the steadfast Wei-shêng Kao lost his life, and still more as the scene of the marvellous adventure of P'ei Hang, a scholar of the T'ang dynasty, respecting whom the following romance is narrated: Passing this bridge one day on his way to his native place, and being athirst, he entered a hut, where an old crone gave him to drink from a vessel which she summoned her daughter to bring. The girl displayed features of marvellous beauty, and in reply to the scholar's inquiry, stated that she was called Yün Ying, a name of which he had been warned in a dream. He forthwith

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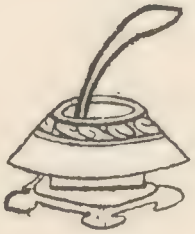

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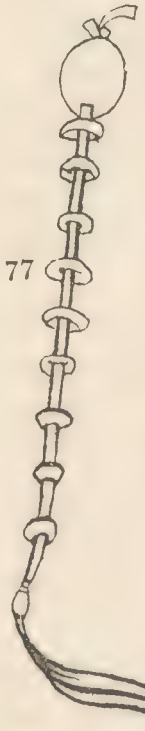

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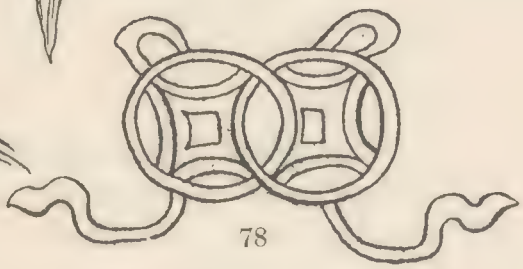

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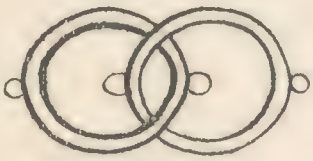

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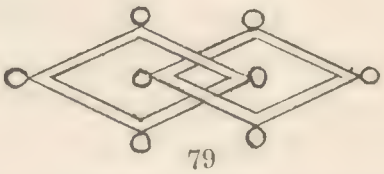

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asked her hand in marriage, but her mother replied that his suit could be entertained only on the condition that he should produce a pestle and mortar of jade, for the purpose of pounding certain magic drugs bestowed upon her by the genii. After a month's search, the scholar found the required articles, and obtained his bride in exchange for them. He was afterwards admitted with her into the ranks of the genii. From these two stories, the name of the bridge—Lan K'iao—has become symbolical of lovers' trysts and betrothals."

See "Hare" also.

No. 76. Fly-brush (Anderson, p. 74) "composed of a plume of white horse-hair fixed to a short handle, and carried by the (Buddhist) priesthood as a symbol of their clerical functions. Buddha said, 'Let every Bhikchu have a brush to drive away the mosquitoes.'"

No. 77. A mystic sign representing the stars of life when the rings are seven in number, or occult influences when nine in number. It is a Buddhist symbol, sometimes attached to a staff and sometimes to a streamer.

No. 78. Two coins supposed to represent the god of riches. This emblem is often hung over shop doors, instead of the figure or written name of the god of riches.

No. 79. This is said to be in the form of a very ancient musical instrument, now considered sacred. It is generally made of jade, the first one being supposed to be made from the same stone which the goddess Lee Oh made use of in repairing the heavens.

Armlets.—Mayers, p. 269: "It is related of Yang Pao, as an instance of the merciful disposition by which he has become famous, that when nine years old he rescued a wounded bird which, having been struck down by a kite, was being devoured by ants. Having nursed it tenderly for a hundred days and upwards, until perfectly restored to strength, he allowed it to fly away. The same night he was visited by a youth clad in yellow garments, who presented him with four armlets of white jade, saying, 'Let these be emblems of the spotless virtue and the exalted dignities of your sons and grandsons.'"

Doolittle, p. 47, tells us that the first present made by the boy to the girl on their betrothal is "a pair of silver or gold wristlets."

No. 80. Probably two bangles. Two circles are sometimes used to represent heaven and earth, or the male and female, or positive and negative principles, as well as a charm against evil influences. A circle generally represents the origin of all created things; if split, so as to form two circles, it is said to be reduced to its primary constituents, the male and female principle.

Reference has already been made to the four precious things of the library, viz. pencil, ink, paper, and ink-slab. We have also seen that certain of the classics are used as charms, which accounts for the frequent occurrence of scrolls and books along with other emblems on china. In fact, the Chinese consider anything relating to the arts, agriculture, or literature as possessing the potency of charms.

Nos. 81, 82. Bundles of books.

Nos. 83 to 87. Various scrolls, some open, some shut. The characters on No. 84 stands for longevity, and the figure is intended for that of the god of longevity.

No. 88. *Pi ting joo-e.* *Pi*, a pen, or writing-brush, but also means "must;" *ting*, an ingot of silver (which in this case is wrapped up in a silk scroll), also means "certainly;" *joo-e*, "as you desire." Therefore the whole means, "You must certainly obtain as you desire."

No. 89. A vase generally placed near an incense burner, containing a small shovel, with which to pick up the embers of the burning incense or sandalwood, and two wires to be used much in the same way as chopsticks in place of tongs (see Nos. 241, 329, 364).

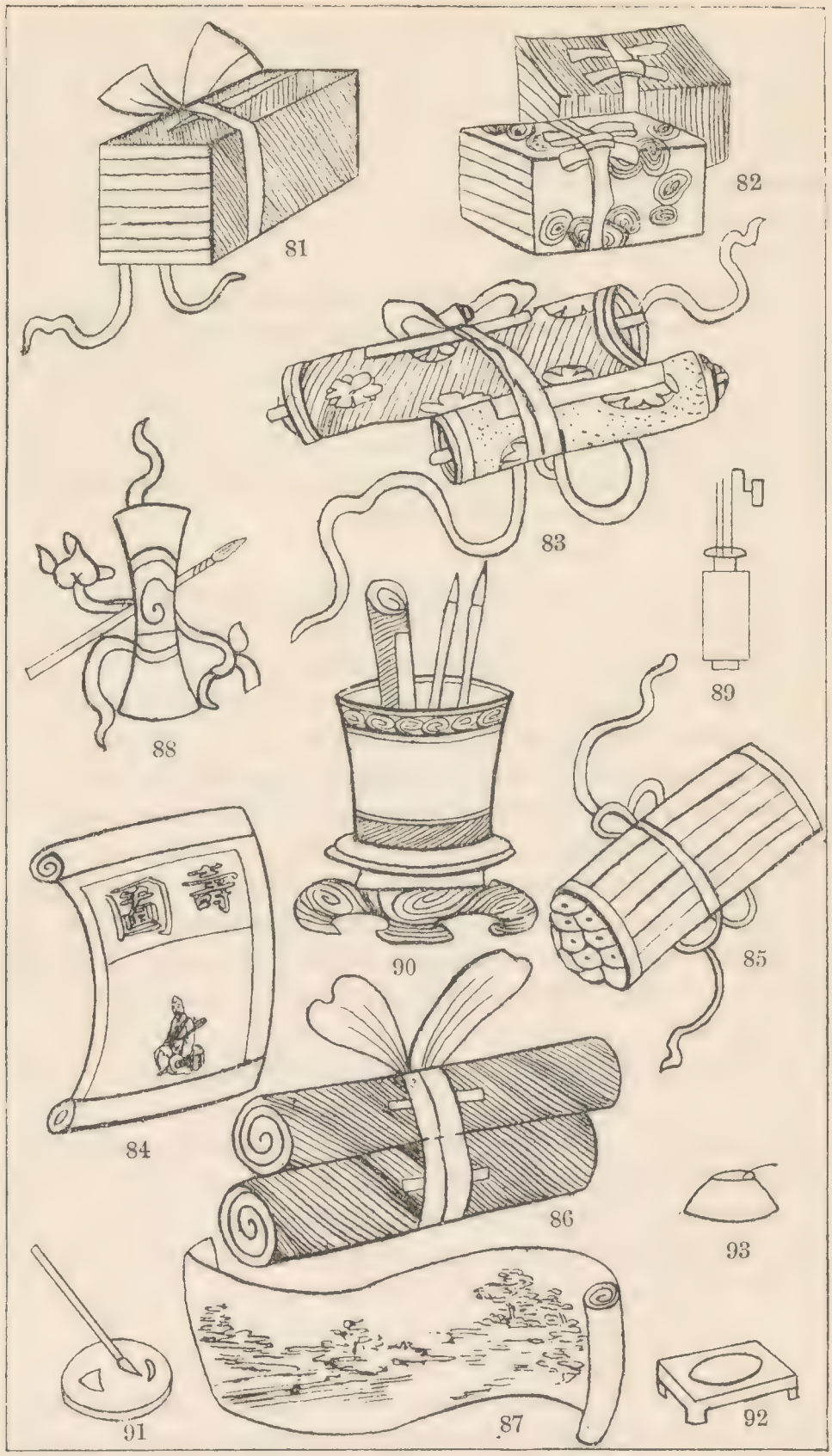
No. 90. Cylindrical brush-holder, with two brushes and roll of paper.

Nos. 91, 92. Ink-slabs, on which the ink is rubbed from the cake with whatever quantity of water may be considered necessary to give the desired writing fluid.

No. 93. Vessel for keeping the water from which to supply the ink-slab (see also Nos. 72, 73, 74).

Musical Instruments

appear upon china mixed up with charms and emblems. Confucius is said to have regarded music "as an essential part of the government of the state, harmonizing and softening the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relations between the different ranks of society, and causing them to move in consentaneous accord." Quoting again from the "Middle Kingdom," vol. ii. p. 164: "The musical instruments used in the army are chiefly the gong and trumpet, but the entire list of stringed, wind, and percussion, comprises almost every one we have." P. 167: "Among a large number of instruments briefly described in the Chinese chrestomathy, there are seventeen kinds of drums, from the large ones suspended in temples to assist in worship, to others of lesser size and diverse shape, used in war, in theatres, and in bands. Gongs, cymbals (No. 94), tambourines, and musical vases, are also described in considerable variety, the last consisting of a curious arrangement of twelve cups, more or less filled with water, and struck with rods. The Chinese are fond of the tinkling of small pieces of sonorous glass, caused by the wind striking them against each other as they are suspended from a frame or lamp. The simple succession of sounds, arising from striking upon a harmonicon, tinkling these glasses together, or touching different sized cymbals suspended in a frame (Nos. 95, 96, 97), is a favourite species of music."

Nos. 98, 99, 100. Lute. "Middle Kingdom," vol. ii. p. 168: "The stringed instruments to be played by thrumming are not as numerous as those of percussion, but they display more science. The *kin*, or scholar's lute, is considered as the most finished; it is very ancient, and derives its name from the word *kin*, to prohibit, 'because it restrains and checks evil passions, and corrects the human heart.' It is a board about four feet in length and eighteen inches wide, convex above and flat beneath, where are two holes opening into hollows. There are seven strings of silk, which pass over a bridge near the wide end through the board, and are tightened by nuts beneath; they are secured on two pegs at the smaller end."

Mayers, p. 98: "*K'in*, the Chinese lute, a stringed instrument, considered as yielding the purest strains of harmony. Its invention is ascribed to the ancient emperor, Shên Nung. Combined with the *sêh*, or harp of many strings, it constitutes an emblem of harmony, which the *She king* repeatedly adduces. Thus the lines quoted by Confucius, 'Happy union with wife and children is like the music of lutes and harps.' Again, from the celebrated *Kwan Ts'u* ode, 'the string of the lute and

harp' is an expression commonly used as an emblem of matrimony; and a derivative of the same idea metaphorically implies a second marriage. Besides the harmony of married life, the friendship of either sex is equally symbolized by the concord of sweet sounds proceeding from these instruments; and in another acceptation, purity and moderation in official life are similiarly typified. In allusion to the lettered functionaries of old, who, without thought of worldly lucre or unworthy intrigue, contented themselves in recreation with their favourite lutes, the abode of the virtuous official is designated the 'Lute Hall,' and the approach to his tribunal as 'the steps leading to the lute.'"

No. 98 represents a lute wrapped up in its cover.

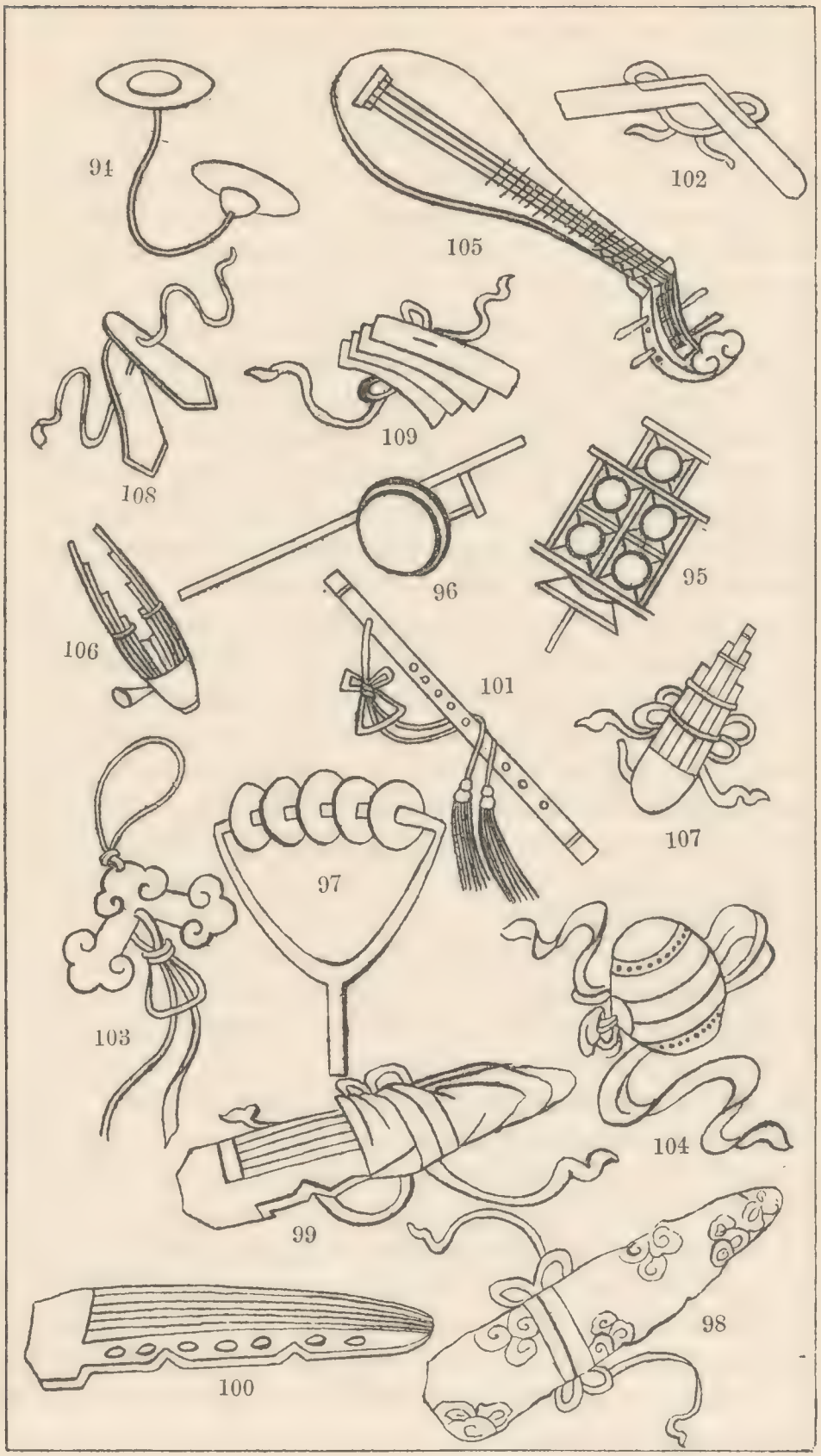
No. 99. The lute partly uncovered.

No. 100. A lute uncovered ready for use.

See also Nos. 263, 406.

No. 101. The *hwang tih*, or flute ("Middle Kingdom," vol. ii. p. 170) "is about twice the length of our fife, and made of a bamboo tube neatly prepared and pierced with ten holes, two of which are placed near the end and unused, and one midway between the embouchure and the six equidistant ones for the fingers. This additional hole is covered with a thin film; the mouth-hole is bored about one-third of the way from the top. There are no keys, and the performers generally blow upon the embouchure so violently that the sounds are shrill and harsh.

"The congener of the flute is the *shu tih*, or clarinet, which takes the lead in all musical performances, as it does in western bands. It has seven effective holes, one of which is stopped by the thumb, but no keys; the bell is of copper and sits loose upon the end, and the copper mouthpiece is ornamented with rings, and blown through a reed. A smaller one of a sweeter tone, like a flageolet, is sometimes fitted with a singular shaped reed, so that it can be played upon by the nose. Street musicians sometimes endeavour to transform themselves into a travelling orchestra. One of these peripatetic Orpheuses will fit a flageolet to his nose, sling a drum under one shoulder, and suspend a framework of four small cymbals upon his breast. The man, thus accoutred, aided by a couple of monkeys running after him, or sitting on his head and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shoulders, goes from street to street singing a plaintive ditty, and accompanying his voice with his instruments."

Mayers, p. 180: "Siao She, a personage possessing marvellous skill in performing upon the flute (whence the title by which alone he is mentioned). Duke Muh of Ts'in (sixth century B.C.) gave him his daughter, Lung Yü, to wife, and he instructed her in the practice of his own favourite art. The harmony they together practised 'drew phœnixes from the skies.' Eventually, husband and wife were caught up to heaven, the one by a dragon and the other by a phœnix." P. 241: "Wang K'iao, or Wang-tsze K'iao, said to have been the designation of Prince Tsin, a son of Chow Ling Wang (B.C. 571). According to the legends, he abandoned his heritage and gave himself up to a wandering life, diverting himself by playing the flute. Having been initiated into the mysteries of Taoism by Tow K'in Kung, he dwelt with this sage for thirty years upon the How-she mountain. One day he sent a message to his kindred, desiring that they should meet him on the seventh day of the seventh moon at the summit of this mountain; and at the time appointed he was seen riding through the air upon a white crane, from whose back he waved a final adieu to the world as he ascended to the realms of the genii. There is a Chinese expression which is interpreted as signifying 'longevity such as that of (Wang) K'iao and (Ch'ih) Sung (tsze).'"

"The horn" ("Middle Kingdom," vol. ii. p. 171) "resembles a trombone in principle, for the shaft is retractable within the cylindrical copper bell, and can be lengthened at pleasure. Another kind of horn, less grave, is made of a crooked stem expanding into a small bell at end; the shaft is of two parts, one drawing into the other, so that the depth of tone can be modified. A long, straight horn, resembling the funeral pipe of the Jews, is sometimes heard on funeral occasions."

"The *lo*" ("Middle Kingdom," vol. ii. p. 171), "or gong, is the type of Chinese music. A crashing harangue of rapid blows upon this sonorous plate, with a rattling accompaniment on small drums, and a crackling symphony of shrill notes from the clarinet and cymbal, constitute the chief features of their musical performances."

Nos. 102, 103 may be called gongs, or cymbals, being

sonorous metal plates which emit a sound more or less musical when struck.

No. 104. A temple drum.

No. 105. Guitar. "Middle Kingdom," vol. ii. p. 169: "The balloon-shaped guitar, or *pipa*, has four strings, arranged and secured like those of a violin. It is about three feet long, and the unvarnished upper table has twelve frets to guide the performers. The *pipa* frequently accompanies the songs of strolling musicians and ballad singers. The *san hien*, or three-stringed guitar, resembles a rebeck in its contour, but the neck and head is three feet long, and the body is cylindrical and hollow, usually covered with a snake's skin, upon which the bridge is set. Another kind of guitar, called *yueh kin*, or full moon guitar, has a large round belly and short neck, resembling the theorbo, or arch lute of Europe, but with only four strings. Similar in its contour to the *san hien* is the rebeck, or two-stringed fiddle. This instrument is merely a bamboo stick thrust into a cylinder of the same material, and having two strings fastened at one end of the stick on pegs, and passed over a bridge on a cylinder to the other end. A modification of it, called *ti kin*, or crowing lute, is made by employing a cocoanut for the belly; its sounds are, if anything, more dissonant."

"The *yang kin*" ("Middle Kingdom," vol. ii. p. 169) "is a kind of dulcimer, consisting of a greater or less number of brass wires of different lengths, tuned at proper intervals, and fastened upon a sounding board. It is played with light hammers, and forms a rudimentary pianoforte, but the sounds are very attenuated."

Nos. 106, 107. "The *săng*" ("Middle Kingdom," vol. ii. p. 170) "is in like manner the embryo of the organ. It is a hollow conical-shaped box, which corresponds to a wind chest, having a mouthpiece on one side, and communicating with thirteen reeds of different lengths inserted in the top. Some of the tubes are provided with valves, part of them opening upwards and part downwards, so that some of them sound when the breath fills the wind-box, and others are only heard when it is sucked out and the air rushes down the tube to refill it. The tubes stand in groups of 4, 4, 3, 2 around the top, and those having ventiges are placed so that the performer can open or

close them at pleasure as he holds it. By covering the first set of holes and gently breathing in the mouthpiece, a sweet concert of sounds is produced, augmented to the octave and twelfth as the force of breath is increased. By stopping other groups, other notes—shriller and louder—are emitted; and any single tube can be sounded by inhaling the wind from the wind-box and stopping the other holes." Tea-pot shapes.

Nos. 108, 109. Castanets. It will be noticed that the latter is composed of four parts.

Musical Clubs.—Doolittle, p. 501: "It not unfrequently occurs that ten or twelve young men of leisure and of means, who are not of a literary turn of mind, form a society for the purpose of learning to play on musical instruments and to sing songs. They engage a popular teacher, and contribute to pay his wages. During this period incense and candles are regularly lighted before the image of one of the gods of music."

The following shows the use made of musical instruments by the Chinese during their religious ceremonies:—

Passing through the Door.—Doolittle, p. 92: "The ceremony of 'passing through the door' sustains a very important relation to the welfare of children, according to the sentiment and practice of many Chinese. Some families have it performed regularly every year; others, every second year; others, every third year;—until the child is sixteen years old, or the ceremony of 'going out of childhood' is observed. Sometimes, when a child is sickly, the door is passed through once or twice per month. A day is usually spent in 'passing through the door' and its attendant ceremonies. Several priests of the Taoist sect (never any of the Buddhist sect) come to the residence of the lad's parents in the morning, and first arrange an altar, made out of tables placed one upon another. On the uppermost of the tables they place censers, candlesticks, and various images of their gods. Behind the altar they suspend three paper-hangings, upon which are painted several tens of goddesses: among whom that of 'mother' occupies a conspicuous position. In a convenient part of the room is placed a table, having upon it five, eight, or ten plates of meats, vegetables, fruits, and cakes. After everything is properly arranged, one of the priests rings a bell while chanting his formulas; another beats a drum; another

strikes his cymbals together, etc. The grand object of this is to invite certain goddesses to be present, which is supposed to be done when their homes and places of residence have been repeated in the accustomed manner. The celebrated female divinities, who are honoured as midwives, or 'mothers,' and who are believed to be particularly concerned in the rearing of children, or who lived in the surrounding country, are invited to be present.

"At the proper time, usually in the afternoon, these goddesses are invited to partake of a feast. Besides eight or ten kinds of food, there are also provided a wash-bowl of hot water and a towel, a fan and cosmetics, and artificial flowers for the especial use of the female divinities in making their toilet before partaking of the feast. The priests ring a bell, beat a drum, and clap their cymbals, reciting their liturgies for an indefinite time, which constitutes an invitation for those goddesses to partake of the collation.

"Some time during the afternoon a table is placed in the front part of the room, 'before the heavens,' as its relative position is called, and on it is put a common rice measure having various articles in it, and seven little piles of rice are arranged on the table in the position of the seven stars which make up the Dipper of the constellation of the Great Bear. On each of these piles of rice is placed a kind of lamp. Incense, candles, and lamps are all lighted up, and three priests —one standing in front of the table and the other two at its ends—perform the ceremony of 'worshipping the measure' in the usual manner.

"The 'door' is finally passed through in the middle of the afternoon, or near sundown. This door is made out of bamboo, covered with red and white paper, and is some seven feet high by two and a half or three feet wide, costing perhaps twelve or fifteen cents. One of the priests—who wears a fancy coloured skirt, and has on his head a curiously shaped head-dress—takes in one hand a small bell, or a sword having small bells fastened to the handle, and in the other a horn, and commences reciting formulas or incantations in front of the door, which is often at this time standing near the centre of the room. The priest, thus dressed, personates 'mother' in the act of performing magic spells for the purpose of saving

children from evil spirits and unhealthy and malignant influences. The paterfamilias calls the children of the family together. He takes the one which cannot walk, or which is sick, in his arms; and the other children, if any, each take a single stick of lighted incense in their hands. The priest after a while blows his horn, and advances slowly through the door. He is followed by the paterfamilias, or his representative, and all the children of the family, who thus pass through the door. All the other priests are at this time doing something to aid, as beating the drum and clapping their cymbals. The head priest brandishes the sword in the air, or in its place he sometimes flourishes a whip made in the shape of a snake, as though he was striking an invisible object." The door is afterwards burnt.

"While performing this ceremony a small wooden image a foot high, more or less, is invariably used to represent the child for whose special benefit it is celebrated. When not used, it is carefully preserved. Oftentimes it is placed by the side of 'mother's' image in the bedroom. After the ceremony of 'going out of childhood' has been performed, it is often used as a plaything by the children of the family."

This latter ceremony is very like the previous one, and takes place when the child is about sixteen years old.

Tripod Incense Burners of endless variety often appear along with the other symbols, and are sometimes accompanied with jars very similar in shape to Nos. 72–74. These are for holding the incense; the spoon, of which the handle shows, is for lifting the same into the burner (see also No. 232).

FABULOUS AND OTHER ANIMALS.

Fabulous Animals.

"Middle Kingdom," vol i. p. 265: "There are four fabulous animals spoken of by the Chinese. The unicorn, or *ki-lin*, is one of these, and is placed at the head of all hairy animals; as the *fung-kwang*, or phœnix, is pre-eminent among the feathered races; the dragon and tortoise among the scaly and

shelly tribes; and man among naked animals! The naked, hairy, feathered, shelly, and scaly tribes constitute the quinary system of ancient Chinese naturalists. The

"KI-LIN is described as resembling a stag in its body, and a horse in its hoofs, but possessing the tail of an ox, and a particoloured skin. A single horn proceeds out of the forehead, having a fleshy tip. Besides these external marks of beauty, it exhibits great benevolence of disposition towards other living animals, and appears only when wise and just kings, like Yau and Shun, or sages like Confucius, are born to govern and teach mankind."

Jacquemart, p. 29: "The *ky-lin* is also an animal foretelling good. Its body is covered with scales; its branched head resembles that of a dragon; its four delicate feet are terminated by cloven hoofs resembling those of a stag. It is so gentle and benevolent, notwithstanding its formidable aspect, that it avoids, in its light step, to tread underfoot the smallest worm" (see No. 318).

Davis, vol. ii. p. 135: "A fabulous animal, supposed to have appeared at the birth of Confucius, and therefore ominous of promotion and good fortune."

Franks, p. 244: "Among the animals connected with longevity should be mentioned the *ki-lin;* though it is rather employed as a symbol of good government, which its appearance is supposed to herald. It is said to attain the age of a thousand years."

FUNG-HWANG.—"Middle Kingdom," vol. i. p. 266: "The phœnix of Arabian story is a kind of eagle, but the *fung-hwang* of Chinese legends is a sort of pheasant, adorned with every colour, and combining in its form and motions whatever is elegant and graceful, as well as possessing such a benevolent disposition, that it will not peck or injure living insects, nor tread on growing herbs. It has not been seen since the halcyon days of Confucius, and, from the account given of it, seems to have been entirely fabulous, though bearing a greater resemblance to the Argus pheasant than any other bird. The etymology of the name implies that it is the emperor of all birds; and, as is the unicorn among quadrupeds, so is the phœnix the most honourable among the feathered tribes."

Jacquemart, p. 29: "The *fong-hoang*, a singular and immortal bird, lives in the highest regions of the air, and only approaches men to announce to them happy events and prosperous reigns. It is easily recognized by its carunculated head, its neck surrounded by silky feathers, and its tail partaking of the Argus pheasant and the peacock" (see Nos. 284, 290, 393).

It may be well to mention that in auction catalogues it is referred to as the *fong-hoa*, or *ho-ho* bird. It is said originally to have been the emblem of the emperors before they adopted the dragon, and is now that of the empresses. Brides in China are allowed to wear a head-dress in the shape of a *fung-hwang*.

Dragon.—"Middle Kingdom," vol i. p. 267: "The *lung*, or dragon, is a familiar object on articles made by the Chinese, and furnishes a comparison among them for everything terrible, imposing, and powerful; and being taken as the imperial coat-of-arms, consequently imparts these ideas to his person and state. There are three dragons—the *lung* in the sky, the *li* in the sea, and the *kiau* in the marshes. The first is the only authentic species, according to the Chinese. It has the head of a camel, the horns of a deer, eyes of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws of a hawk, and palm of a tiger. On each side of the mouth are whiskers, and its beard contains a bright pearl. The breath is sometimes changed into water and sometimes into fire, and its voice is like the jingling of copper pans. The dragon of the sea occasionally ascends to heaven in waterspouts, and is the ruler of all oceanic phenomena. The dragon is worshipped and feared by Chinese fishermen, and the superstition of all classes towards it is probably a modified relic of the widespread serpent-worship of ancient times."

Jacquemart, p. 28: "Gigantic saurians, with four members armed with powerful claws, and terminated by a frightful head, scaly and strongly toothed. They distinguish several: the *long*, dragon of heaven, a being especially sacred; the *kau*, dragon of the mountain; and the *li*, dragon of the sea. The dictionary of Khan-hy contains, at the word '*long*,' the following description: "It is the largest of reptiles with feet and scales; it can make itself dark or luminous, subtle and thin, or

heavy and thick; can shorten or lengthen itself at pleasure. In the spring it rises to the skies, in the autumn it plunges into the water. There are the scaly dragon, the winged dragon, the horned and the hornless dragons, and the dragon rolled within itself, which has not yet taken its flight into the upper regions.' The imperial dragon is armed with five claws; it is equally the emblem of the emperor's son and of princes of the first and second rank" (see Nos. 219, 265). "Princes of the third and fourth rank bear the four-clawed dragon" (see Nos. 225, 264, 268); "but those of the fifth, and the mandarins, have for emblem a serpent with four claws, called *mang*." It is this last that we find represented in diaper borders (see Nos. 318, 377).

Marryat, p. 217: "The origin of the dragons, and similar figures, depicted upon the Chinese as well as the Egyptian pottery, is a mystery. The Chinese carry back the origin to the time of Fuh-he (B.C. 2962), who is supposed to have seen a dragon issue from a river in the province of Honan; and it was then adopted as the national standard. It is the dragon (*lang*) which is yearly honoured by the Feast of Lanterns" (see No. 346).

The imperial dragon of Japan has only three claws, but in China the three-clawed dragon is merely that of commerce.

TORTOISE.—"The Middle Kingdom," vol. i. p. 267: "The tortoise has so few fabulous qualities attributed to it, that it hardly comes into the list. It was, according to the story, an attendant on Pwanku when he chiselled out the world."

Franks, p. 245: "The tortoise (*kwei*) was also a supernatural animal, and its shell was used in divination. The tortoise with a hairy tail is depicted in Japan as an attendant on the god of old age, and is used as an emblem of longevity. A Chinese phrase, 'Kwei-ho-tung-chun,' signifies, 'May your days be as long as the' tortoise and stork."

Mayers, p. 94: "Divers marvellous tales are narrated with regard to its fabulous longevity and its faculty of transformation. It is said to conceive by thought alone, and hence the 'progeny of the tortoise' (knowing no father) is vulgarly taken as synonym for the bastard-born. A species of the tortoise kind is called *pieh*, the largest form of which is the *yüan*, in whose nature the qualities of the tortoise and the dragon are

combined. This creature is the attendant of the god of waters, and it has the power of assuming divers transformations. In the shape of the tortoise is also depicted the *pi-hi*, a god of rivers, to whom enormous strength is attributed; and this supernatural monster is frequently sculptured in stone as the support of huge monumental tablets, planted immovably, as it were, upon its steadfast back. The conception is probably derived from the same source with that of the Hindoo legend of the tortoise supporting an elephant, on whose back the existing world reposes."

Although comparatively seldom found on Chinese porcelain, it occurs very often on Japanese, when it is represented with a hairy tail.

Jacquemart says, p. 29, "A study of these fantastic beings is indispensable in order to appreciate the decoration of Chinese vases." In addition to those before named, he gives "The Dog of Fo, or (Lion) of the Corea" (see Nos. 279, 329), "which has his feet armed with claws, a grinning face with sharp teeth, and a curly mane; its general aspect would cause it to be taken for a lion modified by Oriental fancy. Old curiosity hunters call it a Chimera. The Dog of Fo is the habitual defender of the thresholds of the temples and of the Buddhic altars; it is very often represented." This is probably the animal we find on the covers of jars known as "lion tops" or "kylin tops."

The Sacred Horse.—Jacquemart, p. 29: "History relates that, at the moment Fou-hi was seeking to combine the characters proper to express the various forms of matter, and the relation between things physical and intellectual, a wonderful horse came out of the river, bearing upon his back certain signs, of which the philosophic legislator formed the eight diagrams which have preserved his name" (see No. 321). When represented with the body of a fish, it is known as a "dragon horse."

The above by no means exhaust the list of fabulous animals at the service of the ceramic artist; there are others without name, and whose description must be left to the imagination, for in vol. i. p. 83, of the "Middle Kingdom," quoting from a native work referring to the pagoda at Nanking, we read: "In 1801, the God of Thunder, while expelling a strange monster, chased him to this place, when instantly three

parts of the nine stories of the pagoda were demolished; but the strength of the god was so awfully stern, and the influence of the Buddhistic doctrines was so boundless, that the whole building was not destroyed. The damages done by the 'God of Thunder' were repaired by Government." This is probably the Chinese method of recording the fact that the pagoda was damaged by lightning in 1801.

Animals.

In considering some of those which are met with on porcelain, we had perhaps better begin with the twelve which are represented in the Chinese Zodiac.

The Ten Heavenly Stems, as allied to the Five Elements, as given by Justus Doolittle.

Ten Stems.	Allied to	Represented by
Chia.	Wood.	A growing tree.
Yi.	Wood.	Hewn timber.
Ping.	Fire.	Lightning.
Ting.	Fire.	Burning incense.
Wu.	Earth.	Hills.
Chi.	Earth.	Earthenware.
Kang.	Metal.	Ore.
Hsin.	Metal.	Kettles.
Jên.	Water.	Salt water.
Kuei.	Water.	Spring water.

The Twelve Terrestrial Branches, as related to the Animals in the Zodiacal Signs, Chinese and English.

Branches.	Represented by animals.	Corresponds to the constellation
Tsu.	Shu, a rat.	Aries.
'Chou.	Niu, an ox.	Taurus.
Yin.	'Hu, a tiger.	Gemini.
Mao.	Tu, a hare.	Cancer.
'Chên.	Lung, a dragon.	Leo.
Ssŭ.	Shê, a snake.	Virgo.
Wu.	Ma, a horse.	Libra.
Wei.	Yang, a ram.	Scorpio.
Shên.	'Hou, a monkey.	Sagittarus.
Yu.	Chi, a cock.	Capricorn.
Shu.	'Chuan, a dog.	Aquarius.
'Hai.	Chu, a boar.	Pisces.

Doolittle, p. 581: "Every Chinaman is said to be born under a certain animal, or to 'belong' to a certain animal. The Chinese usually express this idea by saying 'his animal is the rat,' or 'his animal is the monkey,' as the case may be. The phraseology simply means that he was born during the year when the character corresponding to the 'rat,' or to the 'monkey,' enters into the term which denotes that year according to the chronological cycle of sixty" (see "Date Marks"). "Now these twelve animals play an important part in fortune-telling, as practised by some at the present day."

Rat.—Gutzlaff, vol. i. p. 35: "Rats are everywhere indigenous, but emigrate occasionally in large troops, when they pass rivers and ditches, and devour crops and harvests. Such calamities are recorded in Chinese history, but they border upon the incredible."

Davis, vol. ii. p. 327: "The common rat attains sometimes to an immense size, and is well known to be eaten by the lowest orders of the Chinese. These creatures inhabit hollows in the banks of rivers and canals, and are taken at night by means of a lantern, which, being held to the mouths of their holes, causes the inmates to approach the entrance to reconnoitre, when the light dazzles their eyes in such a manner as to lead to their easy capture."

The rat is the first animal of the Duodenary cycle, and therefore represents the beginning—the first cause. There is one species called in Chinese *chin ch'u*, or "cash rat," and therefore supposed to indicate riches. These rats are permitted in houses rather than lose the good omen of their presence. It is these (weasels?) that are generally represented when the rat is used as a symbol.

Ox.—"Middle Kingdom," vol. i. p. 251: "The oxen are sometimes no larger than an ass, and have a small hump between the shoulders. The buffalo, or 'water-ox,' as the Chinese call it, is not as large as the Indian or Egyptian animal, but much the largest beast used in agriculture. It is very docile, and about the size of an English ox; the hairless hide is a light black colour."

Doolittle, p. 225, in processions of the Five Rulers: "The buffalo-headed assistant, the horse-faced assistant, the cock-headed assistant, and the duck-mouthed assistant, are images

eight or ten feet high, and usually go together." Procession in honour of spring (p. 376): "A paper image of a domesticated buffalo, as large as life, is carried. The paper, which is pasted on a framework, consists usually of five colours—red, black, white, green, and yellow, representing the five elements of nature—metal, wood, water, fire, and earth. Besides this paper buffalo, a live buffalo is led along in the procession. There are also several very small images, made out of clay, of a buffalo, which are carried in the procession." Charms causing illness (p. 567): "It is believed that pieces of yellow paper, having stamped upon them the head of a dog and the head of a buffalo, or one of these heads, if used in a certain way, are very efficacious in causing one to become sick, stupid, or obedient to the will of another, and even to die."

"Middle Kingdom," vol. ii. p. 108: "The annual ceremony of ploughing a sacred field with a highly ornamental plough kept for the purpose, the emperor holding it while turning over three furrows, the princes five, and the high ministers nine. The rank of the actors renders the ceremony more imposing at Peking, and the people of the capital make more of it than they do in the provinces. A monstrous clay image of a cow is carried to the spot, containing or accompanied by hundreds of little similar images. After the field is ploughed it is broken up, and the pieces and small images are carried off by the crowd to scatter the powder on their own fields, in the hope of thereby insuring a good crop."

The ox or buffalo is the emblem of spring and agriculture; hence the Chinese calendar is called the "Plan of the Buffalo."

Tiger.—Davis, vol. ii. p. 322: "In the forests of Yun-nân, to the south-west, the Bengal species of tiger is said to exist. Indeed, the numerous representations of that animal and the stories connected with it in Chinese books, are proofs that it is sufficiently well-known in the empire."

"Middle Kingdom," vol. i. p. 249: "The lion and tiger are among the most common animals delineated by Chinese painters; but the figures are so far from the truth as to prove that the living animals are seldom seen in the country. . . . Hunting leopards and tigers were used in the days of Marco Polo by Kublai Khan; but the manly pastime of the chase, on the magnificent scale then practised, has fallen into disuse

with the present princes." As a charm (vol. ii. p. 273): "Tigers' claws are worn to insure good fortune, or ward off sickness, fire, or fright."

Doolittle, p. 229: "This animal is worshipped by two different classes of people, and for two different objects." By gamblers: "It is the god of gambling, or one of the gods worshipped by gamblers. Sometimes an image is made of wood or clay, or a picture is delineated on paper, or a piece of board, of a winged tiger, standing on its hinder feet, and grasping a large cash in its mouth or in its paws. Sometimes merely a title of the animal, 'His Excellency, the Grasping Cash Tiger,' is written on a piece of paper. This is then put under the gaming-table, between two bunches of mock money, which are suspended; or it is placed on a table in the gambling-room, or fastened to the wall behind the table. Incense and candles are often burned before this image or this inscription. On the second and sixteenth days of every Chinese month, offerings of meat, fish, etc., are frequently made before it. Sometimes gambling saloons or dens are recognized from the street by the sign, placed over the outside door, of a tiger painted on a board in the position above mentioned. The tiger is worshipped by the proprietor of the gambling den in order to bring success." By mothers in behalf of their sick children (p. 229): "Not separately and alone, but always in connection with the goddess of children. This goddess is represented as sitting upon the back of a tiger in a crouching position. The tiger is supposed to have the power of absorbing or of contracting the pernicious influences which cause children to become sick." As a charm (p. 562): "A flying tiger, or a tiger represented with wings, and grasping with his front paws the eight diagrams, and standing on his hind legs; the picture of a tiger's head, rudely painted on a square piece of board or on tortoiseshell, the latter being some six or eight inches in diameter. This is quite common, and believed to be very efficacious, as the spirits are thought to fear the tiger."

Gutzlaff, vol. i. p. 35: "It is said to live even in the high latitude of Tartary. The freckled skin is much esteemed by military officers; its gall, as well as bones, is mixed with their food, in order to inspire their souls with tiger courage."

Mayers, p. 60: "*Hu*, a beast of many mythical attributes.

According to the astrologers, the star *a* of the Ursa Major gave birth by metamorphosis to the first beast of this kind. He is the greatest of four-footed creatures, representing the masculine principle of nature, and is lord of all wild animals. He is also called the King of Beasts, and the Chinese character for king is believed to be traceable upon his brow. He is seven feet in length, because seven is the number appertaining to *Yang*, the masculine principle, and for the same reason his gestation endures for seven months. He lives to the age of one thousand years. When five hundred years old, his colour changes to white. His claws are a powerful talisman, and ashes prepared from his skin, worn about the person, act as a charm against sickness. *Pek Hu*, the white tiger, is the name given to the western quadrant of the Uranosphere, and metaphorically to the west in general."

Hare.—Franks, p. 244: "The hare is sacred to the moon, where the Taoists believe it to live, pounding the drugs that form the elixir of life. It is stated to live a thousand years, and to become white when it has reached the first five hundred years. The hare, often miscalled a rabbit, occurs on porcelain, both as a decoration and as a mark."

Mayers, p. 218: "*T'u.* This animal is reputed as deriving its origin from the vital essence of the moon, to the influence of which luminary it is consequently subject." P. 219: "The red hare is a supernatural beast of auspicious omen, which appears when virtuous rulers govern the empire."

Dragon.—See "Fabulous Animals."

Snake.—"Middle Kingdom," vol. i. p. 268: "The variety and numbers of serpents, both land and water, found in the maritime provinces, are hardly exceeded in any country of the world; very few of them are poisonous."

One of the five animals which represent the "Five Poisons" (see "Charms"). A large snake is at times used as a symbol for the dragon.

Mayers, p. 162: "Nü Kwa, also entitled Nü Hi, had the body of a serpent and the head of an ox, and assisted her brother, Fuh-hi, in invocations to the gods, besides which she instituted the ordinance of marriage." By another account, given by Sze-ma Chêng, she is said to have had the body of a serpent and a human head.

Horse.—Gutzlaff, vol. i. p. 33: "The Chinese horse is very small and spiritless. We may ascribe this to want of attention to the breeding of it."

Davis, vol. ii. p. 324: "There is a white spotted species, often represented in Chinese pictures, and which might be considered as the produce of imagination, had it not been verified by the actual observations of our embassies" (see No. 324).

The horse is considered as an emblem of wisdom.

Sheep (Doolittle says "or Goats").—"Middle Kingdom," vol. i. p. 252: "The domestic sheep is the broad-tailed species. It is not so common as the goat in the northern provinces. The tail is sometimes ten inches long, and three or four thick."

The sheep or goat is the sign of a retired life.

Monkey.—Doolittle, p. 228: "The monkey was first worshipped in return for some supposed services rendered the individual who went to India, by special command of an emperor of the Tang dynasty, to obtain the Sacred Books of the Buddhist religion—so some affirm. This emperor deified the monkey, or at least he conferred the august title of 'the Great Sage equal to Heaven' upon that quadruped. The birthday of 'His Excellency, the Holy King,' is believed to occur on the twenty-third of the second Chinese month, when his monkey majesty is specially worshipped by men from all classes of society. The monkey is believed to have the general control of hobgoblins, witches, elves, etc. It is also supposed to be able to bestow health, protection, and success on mankind, if not directly, indirectly, by keeping away malicious spirits or goblins. People often imagine that sickness, or want of success in study and trade, is caused by witches and hobgoblins. Hence the sick, or the unsuccessful, worship the monkey in order to obtain its kind offices in driving away or preventing the evil influences of various imaginary spirits or powers." P. 232: "The black monkey and the white rabbit are usually regarded as the servants of the god of courtesans. They are represented as having a human body, but the head of a monkey and of a rabbit." P. 443: "Sometimes the image, carried in procession whilst praying for rain, represents a deified monkey."

Cock.—Doolittle, p. 232: "In a certain temple near the

governor's yamun in the city (Fuhchau) is an image of a white cock, which is worshipped in connection with a certain goddess. Some say that the goddess is the deified daughter of a governor of the province who lived in the time of Kanghi, and who killed himself during a local tumult or rebellion which he could not quell. She had a white cock, of which she was very fond, and which seemed exceedingly attached to her. On hearing of the death of her father, this girl threw herself into a well and was drowned. This cock, seeing his mistress leap into the well, leaped in also, and perished. She afterwards became, by order of some emperor, an object of worship, and an image of the faithful cock was made, and worshipped in connection with his mistress. When worship is performed before her shrine, incense and candles are always burned in honour of the white cock."

P. 163: "A singular custom prevails in this part of China in connection with transporting to the residence of his family the corpse of one who dies while away from home. When still at a distance, some of the family go forth to meet the coffin, taking with them a living white cock, or an image of a white cock, made as large as life out of bamboo splint and paper, coloured so as to appear quite natural. The Chinese say that one of the three spirits of the dead comes into the cock at the time of meeting the corpse, and that the spirit is thus allured back to the residence of the family. Some explain the use of a purely white to the exclusion of any other coloured cock on such occasions, by saying that white is the badge of mourning; others by saying that the white cock is a 'divine' or spiritual fowl."

P. 571: "The crowing of a hen is considered ominous of something unusual about to happen in the family to which it belongs. If the hen crows while her head is towards the outside or the front of the premises, it is an unpropitious prognostication, foreshadowing poverty or ill-luck of some kind; whereas, if her head is pointing toward the rear of the premises while crowing, it is an omen of good, indicating a more prosperous state of the family."

"At marriages" (p. 60) "part of the ceremony is called 'worshipping the tablets.' Among other things there are placed on the table two miniature white cocks made of sugar.

Eating from the same sugar cock, and drinking from the same goblets, are symbolical of union in sharing their lot in life."

"Middle Kingdom," vol. ii. p. 80, Birthday Ceremonies at Ningpo: "One part of the ceremony was to pass a live cock through a barrel, which the assistants performed many times. This act symbolized the dangers through which the child was to pass in future life, and the priests had prayed he might as safely come out of them all as the cock had passed through the barrel."

Dog.—Doolittle, p. 230: "An image or representation of this animal is found in connection with several objects of worship. It occurs on a painting extensively used by married women as an object of worship in their sleeping apartments. It is called the 'heavenly dog' or 'a dog of the heavens.' The picture represents a certain genius, surrounded by several children. He is in the act of shooting a dog with a bullet by means of a bow, the dog being in the air much above the level of the shooter and children. This dog in the heavens is believed to eat the children of mortals, and this genius is famed for his skill in shooting this bad dog. A literary man has furnished the following explanation of the use of this painting: Some women are born on days which are represented by the chronological or horary character, which means 'dog.' These women after marriage, and before they give birth to a child, must procure a picture of the genius shooting the 'heavenly dog,' and worship it by the burning of incense and candles. The child then may be expected to live. . . . In a celebrated temple located outside of the east gate of the city (Fuhchau) is an image of a large dog. It is currently reported that if bread-cakes or biscuits made of wheat-flour are placed in the mouth of this image of a dog, and afterwards eaten by children, they will prevent or cure the colic." P. 571: "The coming of a dog indicates future prosperity. Many people believe that if a strange dog comes and remains with one it is an omen of good to his family, indicating that he will become more wealthy."

Boar.—"Middle Kingdom," vol. i. p. 254: "The wild boar occurs in the extensive region lying between Siam and China, and also in the mountains in the provinces. They are quite

numerous in the hills of Chehkiang, and seriously annoy the husbandmen in the lowlands by their depredations upon the fields. Deep pits are dug near the base of the hills, and covered with a bait of fresh grass, and many are annually captured or drowned in them."

The boar is a symbol of the wealth of the forest. A common complimentary remark made by a guest to his host after accepting of his hospitality is, "Oh, your honoured house contains *san tin hai bu*," *i.e.* products of the mountain and delicacies from the sea. The oyster is usually the symbol for the latter.

Mayers, p. 318: "The five sacrificial animals are the ox, goat, pig, dog, and fowl."

As these animals represent the "twelve branches" they have been given here, but only the dragon, tiger, hare, horse, and cock, are met with frequently on porcelain and not always in any symbolical sense. Among others that are to be found the following may be mentioned :—

Bats.—Davis, vol. ii. p. 136: "For some reason or other, bats (which the Chinese call *fei-shoo*, 'flying mice') are looked upon as good omens, and constantly depicted as an emblem of felicity on various objects of use or ornament."

Franks, p. 240: "Though written with a different character, the name of the bat, *fuh*, has exactly the same sound as *fuh*, 'happiness,' and it is therefore very commonly used as a synonym for the latter. . . . Five bats symbolize the five blessings or happinesses, viz. longevity, riches, peacefulness, love of virtue, a happy death."

"Middle Kingdom," vol. ii. p. 78: "On New Year's Eve, the streets are full of people hurrying to and fro to conclude the many matters which press upon them. Some are busy pasting the five papers upon their lintels, signifying their desire that the five blessings which constitute the sum of all human felicity, namely, longevity, riches, health, love of virtue, and a natural death, may be their favoured portion."

Lion.—Although one of the four animals representing power, the lion does not seem to be so highly thought of by the Chinese as the tiger, probably because it is not so well known to them; and the fact that it is generally represented as playing with a ball, or *chu*, seems to show that they

considered it as belonging more or less to the mythical class (see Nos. 267, 309).

As a charm over the door or somewhere on the front of the house. Doolittle, p. 562: "A lion grasping a naked sword in his mouth, and playing with a globe or ball with his fore feet; two lions, as though coming down two hills toward each other."

Elephant.—Gutzlaff, vol. ii. p. 221: "Budhu is often represented as surrounded with his disciples, some of whom, strange to say, have blue beards. Whilst seated cross-legged, in a state of apathy, the monkey and elephant do homage to the saint, and acknowledge his power over the whole animal creation."

Elephant in Chinese is pronounced in the same way as the character for a prime minister, *siang*. The elephant is also an emblem of strength, being one of the four animals representing power or energy, the other three being the tiger, leopard, and lion.

Deer.—Franks, p. 244: "The deer (*luh*) is also an emblem of longevity. A white stag frequently accompanies the god of longevity. It sometimes carries in its mouth another emblem, the fungus. A deer, however, is also used as a symbol of official emolument or prosperity, having the same sound as the word for the latter (*luh*)."

Fox.—Franks, p. 244: "The fox (*hu*) is considered, especially in Japan, as a very mysterious animal. There are several wonderful legends concerning it in Mitford's 'Tales of Old Japan.' It is said to attain the same age as the hare, when it is admitted to the heavens, and becomes the celestial fox."

Doolittle, p. 228: "This animal is worshipped by the viceroy, and by other high mandarins at this place (Fuhchau). The fox is supposed to have the control of the official seals belonging to high offices of government. In the viceroy's establishment is a room on the second story of a building which is devoted to the worship of the fox. It has no image, nor is there any picture of the animal worshipped. The viceroy, on arrival at his official residence after appointment, repairs to his room, kneels down, bows his head towards the ground three times, and offers three cups of wine, three sticks of incense, and two candles, in order to propitiate the good-will

of Reynard, the keeper of the seal. Unless the fox should be worshipped in some way, it is asserted by the common people that it would cause the seal to disappear, and otherwise injure the mandarin, as setting the establishment on fire. There are very wonderful stories in connection with the power of the fox in mandarin establishments current in this city. The fox is believed also to have the power of changing at pleasure into the human form, or of entering the bodies of men and women. Sometimes diseases are attributed to this animal, which is accordingly worshipped by the sick one, or on his account by others, in order to induce it not to molest, vex, or injure the sick individual. Its invisible agency in preventing success in business is very much dreaded by the people."

Mayers, p. 61 : "*Hu*, or *hu-li*, the fox. A beast whose nature is highly tinged with supernatural qualities. He has the power of transformation at his command, and frequently assumes the human shape. At the age of fifty, the fox can take the form of a woman; and at a hundred, can assume the appearance of a young and beautiful girl, or otherwise, if so minded, of a wizard, possessing all the power of magic. When a thousand years old, he is admitted to the heavens, and becomes the celestial fox. The celestial fox is of a golden colour, and possesses nine tails; he serves in the halls of the sun and moon, and is vested in all the secrets of nature. The *Shwo Wên* dictionary states that the fox is the courser upon which ghostly beings ride. He has three peculiar attributes—in colour he partakes of that which is central and harmonizing, yellow; he is small before and large behind; and at the moment of death he lifts his head upwards. One authority states that the fox was originally a lewd woman of old. Her name was Tsze, and for her vices she was transformed into a fox. Hence foxes in human shape frequently called themselves a 'Tsze.' There is a phrase, 'caution or distrustfulness as that of a fox,' which is said to betray this quality in an eminent degree, as shown in its listening to the sound of the ice under its feet when crossing a frozen expanse."

Camel.—Gutzlaff, vol. i. p. 34: "Is indigenous in the steppes of Tartary, and a few are also found in the northern provinces. The fat extracted from their flesh is used in medicine."

Doolittle, p. 615: "As we came near the gate through which we entered Peking, were a number of camels lying down and quietly chewing the cud, while awaiting the reception of their burdens. None of these animals are to be found in the southern portions of the empire."

Davis, vol. ii. p. 324: "Dromedaries are much used as beasts of burden between Peking and Tartary."

"Middle Kingdom," vol. i. p. 256: "The Chinese have employed the camel in war, and trained it to carry small swivels on its back."

Cat.—Doolittle, p. 571: "The coming of a cat to a household is an omen of approaching poverty. The coming of a strange cat, and its staying in a house, are believed to foreshadow an unfavourable change in the pecuniary condition of the family. It is supposed that a cat can foresee where it will find plenty of rats and mice in consequence of approaching dilapidation of a house, following the ruin or poverty of its inhabitants." On the roofs of houses, as a charm, may often be found (p. 563), "an image of a cat, made out of lime and clay burnt, placed near the centre of one side of the roof in a sitting posture, and looking off, as at something in the distance."

Ass.—Davis, vol. ii. p. 324: "Asses and mules are common in the north of the empire. The mules are generally of a good size, and said to bear a higher price than horses, as being capable of more labour on less food."

"Middle Kingdom," vol. i. p. 77: "Province of Shantung. On several occasions, young ladies clothed in gay silks and satins, riding astride upon bags on donkeys, were seen."

The ass, as in this country, is symbolical of stupidity, and the name is sometimes applied to Buddhist priests.

Birds.

Stork.—Franks, p. 245: "The stork (*ho*) is one of the commonest emblems of longevity. It is said to reach a fabulous age, and when six hundred years old to drink, but no longer eat; after two thousand years to turn black."

Mayers, p. 52: "*Ho*, the crane. Next to the *fêng* (phœnix), this bird is the most celebrated in Chinese legends, in which it is endowed with many mythical attributes. It is reputed as the

patriarch of the feathered tribe, and the aërial courser of the immortals. There are said to be four kinds of *ho*, the black, the yellow, the white, and the blue, of which the black is the longest lived. It reaches a fabulous age. When six hundred years old it drinks, but no longer takes food. Human beings have repeatedly been changed into its shape, and it constantly manifests a peculiar interest in human affairs" (see No. 335).

Egrets.—These seem also to be employed on porcelain as an emblem of longevity.

Geese.—"Middle Kingdom," vol. ii. p. 59: "After a brief interval, she (the bride) returns into the hall, bearing a tray of betel-nut for the guests, and then worships a pair of geese brought in the train with her husband, this bird being an emblem of conjugal affection."

Mayers, p. 274: "*Yen*, the wild goose. Said to be peculiarly the bird of the *yang*, or principal of light and masculinity in nature. It follows the sun in his wintry course toward the south, and shows an instinctive knowledge of the times and seasons in its migrations. It always flies in pairs, and hence is employed as an emblem of the married state. In the ritual of the Chow dynasty it was accordingly enumerated among betrothal presents. The wild swan is considered a larger congener of the wild goose, which it is said to accompany in its flights."

Davis, vol. ii. p. 329: "The country abounds in wild fowl of all kinds, among which the immense flocks of geese, which during the winter months cover the Canton River, always excite the notice of strangers. They migrate to the north during the summer, and are distinguished, like all the tribe, by their gregarious habits; but the Chinese, without any apparent foundation in fact, make use of them as emblems of connubial attachment, and as such they are always carried in wedding processions. There is much more ground for this character in the instance of the *yuen-yâng*, a teal of splendid plumage, usually called the mandarin duck."

Duck.—Davis, vol. ii. p. 329: "Mr. Beale's aviary afforded a singular corroboration of the fidelity of the birds in question. Of a pair in that gentleman's possession, the drake being one night purloined by some thieves, the unfortunate duck displayed the strongest marks of despair at her bereavement,

retiring into a corner, and altogether neglecting food and drink, as well as the care of her person. In this condition she was courted by a drake who had lost his mate, but who met with no encouragement to his addresses from the widow. On the stolen drake being subsequently recovered and restored to the aviary, the most extravagant demonstrations of joy were displayed by the fond couple. But this was not all, for, as if informed by his spouse of the gallant proposals made to her shortly before his arrival, the drake attacked the luckless bird who would have supplanted him, beat out his eyes, and inflicted so many injuries as to cause his death."

Gutzlaff, vol. i. p. 36: "In the neighbourhood of rivers the people keep boats expressly for the purpose of rearing ducks. They have so well trained them, that they leave and return upon a signal given with a pipe."

Pheasant.—Davis, vol. ii. p. 328: "The ornithology of China is distinguished by some splendid varieties of gallinaceous birds, as the gold and silver pheasants, to which have been lately added the *Reeves's* pheasant. The longest tail-feathers approach the extraordinary dimensions of six feet."

"Middle Kingdom," vol. i. p. 265, Mr. Thomas Beale's Aviary: "The collection at one time contained nearly thirty specimens of the different species of pheasants." P. 261: "The prevailing colours of the golden pheasant are yellow and red, finely blending with each other in different shades. The silver pheasant is larger than its rival, and more stately in its gait. Its silvery back and tail only show the more beautifully in contrast with the steel blue of the breast and belly" (see No. 384).

The pheasant is an emblem of beauty; it is sometimes used in the place of the phœnix, or *fung-hwang*.

Quail.—Gutzlaff, vol. i. p. 37: "Quails, which are to be met with in great quantities in the north, are greatly valued by the Chinese on account of their fighting qualities. They carry them about in a bag, which hangs from their girdle, treat them with great care, and blow occasionally a reed to rouse their fierceness. When the bird is duly washed, which is done very carefully, they put him under a sieve with his antagonist, strew a little Barbadoes millet on the ground, so as to stimulate the envy of the two quails; they very soon

commence a fight, and the owner of the victor wins the prize."

MAGPIE.—Doolittle, p. 571: "The magpie is regarded as a bird of good omen. If one, while meditating on a plan about to be adopted, or while engaged in a pursuit which enlists his interest and attention, suddenly hears the voice of this bird, he is prone to consider it as felicitous, its voice being sprightly and joyous, imparting encouragement to the hearer. There is a proverb which says of this bird that 'its voice is good, but its heart is bad,' meaning that it is given to flattery."

Gutzlaff, vol. i. p. 37: "The magpie, which by the reigning family is considered as sacred, is a very common bird, and so numerous that it is quite a nuisance to the peasant."

"Middle Kingdom," vol. i. p. 260: "The red-billed magpie is a beautiful bird. Its size exceeds the common English bird, and the great length of its tail bestows upon it a more slender and elegant aspect. The prevailing colours are blue, with bars of black and white."

CROW.—Doolittle, p. 571: "The Chinese crow, sometimes called the white-winged raven, on the other hand, is an omen of evil. Its cry is harsh and unpleasant; its voice is regarded as unlucky—perhaps, as some suggest, because it sounds much like *ka*, the common Chinese word for bite. While prosecuting any business or planning any affair, if the person unexpectedly hears the crow crying out *ka, ka, ka*, 'bite, bite, bite,' he is often impressed thereby with the idea that he shall not be successful. The proverb says 'this bird's voice is bad, but its heart is good.'"

The crow, or raven, is used as a symbol of the sun, and the white-necked crow is held in high veneration, having, it is said, at one time rendered great public service to the nation.

SWALLOW.—Doolittle, p. 572: "The coming of swallows and their making their nests in a new place, whether dwelling-house or store, are hailed as an omen of approaching success, or a prosperous change in the affairs of the owner or occupier of the premises."

PEACOCK.—"Middle Kingdom," vol. i. p. 262: "The peacock is reared in many parts of China, and has long been known to the people, though it is not a native of the country. The

use of the tail feathers to designate official rank, which probably causes a large consumption of them annually, does not date previous to the last dynasty" (Ming).

Owl.—Doolittle, p. 572: "The voice of the owl is universally heard with dread, being regarded as the harbinger of death in the neighbourhood. Some say that its voice resembles the voice of a spirit or demon calling to its fellow. Perhaps it is on account of this notion that they so often assert having heard the voice of a spirit when they may have heard only the indistinct hooting of a distant owl. Sometimes the Chinese say its voice sounds much like an expression of 'digging' the grave. Hence, probably, the origin of a common saying, that when one is about to die, in the neighbourhood will be heard the voice of the owl calling out 'dig, dig.' It is frequently spoken of as the bird which calls for the soul, or which catches or takes away the soul."

Eagles, Falcons, Hawks, etc.—"Middle Kingdom," vol. i. p. 258: "The emperors of the Mongol dynasty were very fond of the chase, and famous for their love of the noble amusement of falconry, and Marco Polo says Kublai employed no less than seventy thousand attendants in his hawking excursions. Falcons, kites, and other birds of prey were taught to pursue their quarry, and the Venetian speaks of eagles trained to stoop at wolves, and of such size and strength that none could escape their talons."

Davis, vol. i. p. 319: "Two of the sovereigns of this Tartar dynasty, Kâng-hy and Kien-loong, maintained the hardy and warlike habits of the Manchows by frequent hunting expeditions to the northward of the Great Wall. They proceeded at the head of a little army, by which the game was enclosed in rings, and thus exposed to the skill of the emperor and his grandees. We find from Père Gerbillon's account of his hunting expedition with Kâng-hy, that a portion of the train consisted of falconers, each of whom had the charge of a single bird."

Parrot.—"Middle Kingdom," vol. i. p. 261: "The parrot is a native of China, but the birds of this tribe, sold in the streets of Canton as macaws, cockatoos, loris, and parrokeets, are mostly brought from the Archipelago."

In the province of Keang-se, in which stood King-te-chin,

there is a legend that a pearl merchant was on the point of being ruined by the intrigues of his faithless wife when the state of affairs was made known to him by a speaking parrot. In that province, therefore, this bird is looked upon as a warning to women to be faithful to their husbands.

PIGEONS, or DOVE (*kiu*).—Mayers, p. 86: "*Kiu-chang*, a symbol of protracted longevity, from the custom which prevailed under the Han dynasty of bestowing upon persons above the age of eighty a jadestone staff, upon which the figure of a pigeon was engraved, the pigeon being believed to have peculiar powers of digesting its food, and a wish for similar strength on the recipient's part being thus symbolized."

INSECTS.

BUTTERFLY.—Davis, vol. ii. p. 334: "At a mountain lying eastward of Canton, called Lo-fow-shan, there are butterflies of a gigantic size and very brilliant colours, so celebrated as to be alluded to in poetry, and a selection of the most splendid specimens sent annually to Pekin."

The butterfly is a sign of conjugal felicity; in fact, it might almost be called the Chinese cupid. The origin of this is to be found in the story told by the Taoist philosopher, Chuang-tzu, of a young student who, running after a beautiful butterfly, unknowingly intruded into the private garden of a retired magistrate, whose daughter he thus saw, and was so struck with her charms, that he determined to work hard and try to obtain her for his wife. In this he was successful, and rose to high rank (see No. 309).

LOCUST.—"Middle Kingdom," vol. i. p. 272: "Locusts sometimes commit extensive ravages, and no part of the country is free from their presence, though their depredations do not usually reach over a great extent of country, or often for two years successively. They are, however, sufficiently troublesome to attract the notice of the Government." P. 273: "The cicada, or broad locust, is abundant about Canton in summer, and its stridulous sound is heard from the trees and groves with deafening loudness. Boys often capture the male, and tie a straw around the abdomen, so as to irritate the sounding apparatus, and carry it through the streets in this predicament, to the great annoyance of every one."

Gutzlaff, vol. i. p. 39: "The destruction they occasion is so great that thousands of inhabitants are starved in consequence. It is, therefore, customary to call forth the military and all the inhabitants to kill them, and to drive them away by beating the gong and the drums, but all these exertions proved often quite ineffectual."

Cricket.—"Middle Kingdom," vol. i. p. 273: "The common cricket is caught and sold in the markets for gambling; and persons of high rank, as well as the vulgar, amuse themselves by irritating two of these insects in a bowl, and betting upon the prowess of their favourites." Vol. ii. p. 90: "Combats between crickets are contested with great spirit, and tubfuls of them are caught in the autumn, and sold in the streets to supply gamesters. Two well-chosen combatants are put into a basin, and irritated with a straw, until they rush upon each other with the utmost fury, chirruping as they make the onset, and the battle seldom ends without a tragical result in loss of life or limb."

Bee, Ant, Mosquitoes.—"Middle Kingdom," vol. i. p. 274: "Wax is also made from wild and domestic bees, but honey is not much used; a casing of wax, coloured with vermilion, is used to enclose the tallow in a candle." P. 275: "Many of the internal arrangements of the nests of bees and ants, and their peculiar instincts, have been described by the Chinese writers with considerable accuracy. The composition of the characters for the bee, ant, and mosquito respectively, denote the *awl* insect, the *righteous* insect, and the *lettered* insect, referring thereby to the sting of the first, the orderly marching and subordination of the second, and the letter-like markings on the wings of the last."

Silkworm.—Gutzlaff, vol. i. p. 40: "China has been celebrated from the most ancient times for its silk, and it is very evident that the worms are here indigenous. The Shooking mentions the silkworm, and points out the duty of the empress to rear it, in order to weave silken stuffs for her husband, and to give to the nation an example of a thrifty wife. Chĕ-Keang exceeds all other provinces in the production of this precious commodity (silk). The apartments in which the worms are kept are built on a dry rising ground with paper lattices, so as to exclude and admit the light according to

circumstances. The rooms are either heated by warming-pans, which are carried up and down, or by stoves, warmed to a certain degree, just sufficient to keep them alive. Even the glare of the fire hurts the delicate worms, and much care is therefore necessary to keep the flame down. A paper is spread on mats, well covered with straw, upon which the silk-moth-flies of both sexes are put. They remain together about twenty-four hours, are then separated, and the females are left to lay their eggs; but, as soon as they have performed this task, they are buried in the earth as useless. The eggs are then dried upon the paper, which is shortly afterwards rolled up with the eggs inside. They are then dipped into cold water for two days; the paper is then rolled tighter, and exposed occasionally to the rays of the sun. As soon as the mulberry tree shoots forth its leaves, the eggs are hatched, by carefully bringing them into the open air, so that the sun may warm them, and putting them in a moderately heated apartment. After a short time, the worms, in the shape of small ants, make their appearance. Scarcely have they seen the light when they begin to eat the mulberry leaves most voraciously, and change their size and shape rapidly. If, however, the greatest care be not bestowed on them, they soon die, or become entirely useless. Within twenty-three or twenty-four days, they come to maturity; the caterpillar gradually declines taking food, and begins to weave. The cocoon is thus spun around it by itself within seven days, and in seven days more the moth-fly escapes from her self-made grave. But man anticipates this change; the cocoons, before they are bored by the fly, are thrown into kettles with warm water, and wound off by a very easy process, whilst only a small quantity is kept for the propagation of the species. Chinese females, who live in the silk countries, are naturally very clever in the treatment of the insect, and exceed, perhaps, every other nation in this art."

The silkworm is symbolical of industry, there being a saying, "The silkworm spins, the bee gathers," meaning one should work and save.

This and other industries of China are often depicted on porcelain.

Fish.

Mr. Doolittle, p. 47, tells us that, after a betrothment, the boy's family send to the girl's family among other things *two fish.* "These presents are, in the Chinese view, omens of good to the parties most intimately concerned." Figures of fish seem to be among the charms used to keep away demons and other evil spirits.

Carp and perch are the two species most frequently to be met with on porcelain. Of the former, "The Middle Kingdom," vol. i. p. 269, says, "The family of the carps is very abundant in the rivers and lakes of China, and some species are reared in fish-pools and tubs to a monstrous size. Fifty-two species are mentioned in Richardson's list. The gold fish is the most celebrated of this family, and has been introduced from China into Europe, where it was first seen towards the end of the seventeenth century. The effects of culture and domestication in changing the natural form of this fish are as great as is sometimes seen in animals; specimens are often seen without any dorsal fin, and the tail and other fins tufted and lobed to such a degree as to resemble artificial appendages or wings rather than natural organs. The eyes are developed till the globe projects beyond the socket like goggles, presenting an extraordinary appearance. Some of them are so fantastic, indeed, that they would be regarded as *lusus naturæ* were they not so common. The usual colour is a ruddy golden hue, but both sexes exhibit a silvery or blackish tint at certain stages of their growth; and one variety, called the silver fish, has this shade all its life. The Chinese keep this beautiful fish in ponds in their gardens, or in large earthenware jars, in which are placed rocks covered with moss, and overgrown with tufts of ferns, to afford them a retreat from the light. Specimens upwards of two feet long have been noticed, but they are usually no longer in China than in Europe."

"Middle Kingdom," vol. i. p. 271: "The prawns, shrimps, crabs, crawfish" (see No. 305), "and other kinds of crustacea met with, are not less abundant than palatable. One species of crawfish, as large, but not taking the place of the lobster, called *lung hai*, or dragon-crab, cuttlefish of three or four kinds, and the large king-crab, are all eaten by the natives. . . . Oysters

of a good quality are common along the coast. . . . The inland waters produce many species of shells. . . . The land shells are abundant. . . . Cantor mentions eighty-eight genera occurring between Canton and Chusan. Pearls are found in China."

Doolittle, p. 83: "Before childbirth a priest recites the classics appropriate to the occasion. Ten or twenty pieces of a kind of grass, cut about an inch long, and several likenesses of the crab, cut out of common paper, are put into the censer and burned, or sometimes several live crabs, after being used in the ceremony, are taken and turned out into the street. It is thought that these will greatly aid in frightening these bad spirits or propitiate their good will, so that they will not dare to come into the room at the time of childbirth. The reason why crabs are used is that the name of one of these demons sounds like the name for 'crab' in the dialect of this place" (Fuhchau).

TREES, FRUITS, FLOWERS, AND PLANTS.

Trees.

Franks, p. 245: "The Chinese say that the pine, bamboo, and plum are like three friends, because they keep green in cold weather."

Pine.—Franks, p. 245: "The pine tree (*sung*) is a very common emblem (of longevity). Its sap was said to turn into amber when the tree was a thousand years old" (see No. 329, dwarfed, 250).

This tree seems to grow as far south in China as the northern limits of Canton province, where Davis (vol. ii. p. 340) says the *Pinus massoniana* and *Lanceolata* grow in abundance.

"Middle Kingdom," vol. i. p. 280: "Many species of the pine, cypress, and yew, forming the three subdivisions of cone-bearing plants, exist in China, and furnish a large proportion of the timber and fuel."

Doolittle, p. 395, Festival of the tombs: "A branch or two of the fir or other green tree, or a handful of green

wheat-stalks, is taken to the house, and either put in a flower-vase before the tablets of the ancestors of the family, or laid before them on a table."

Bamboo.—Franks, p. 245: "*Chuh* is another emblem (of longevity), owing probably to its durability. Its elegant form causes it frequently to be depicted on works of art, both in China and Japan."

"Middle Kingdom," vol. i. p. 276: "The common yellow species extends over all the southern and eastern provinces, but the varieties mentioned by Chinese writers amount to sixty." The variety of purposes it is turned to by the Chinese are endless. Among others the roots are cut into fantastic shapes, "or turned into oval sticks, for worshippers to divine whether the gods will hear or refuse their petitions. . . . The Chinese verily believe it brings forth its seeds in years of famine, to supply the deficiencies of other crops."

The bamboo grove is the resort of scholars.

Prunus or Plum Tree (*Mei*) (see Nos. 234, 247, 248, 249, 270).—Franks, p. 245: "Though not properly an emblem of longevity, it is indirectly connected with it, as the philosopher Lao Tsze, the founder of the Taoist sect, is said to have been born under a plum tree. It forms the decoration of the porcelain erroneously termed 'may flower,' or 'hawthorn pattern.'"

"Middle Kingdom," vol. i. p. 283: "At new year in Canton, the budding stems of the flowering almond, narcissus, plum, peach, and the *Eukianthus reticulatus*, or bell-flower, are forced into blossom to exhibit, as indicating good luck the coming year."

Mayers, p. 151: "*Mei*, the plum. Equally prized for its fruit and its blossoms. The fragrance and snowy purity of the latter have been celebrated in numberless verses."

In addition to the above may be mentioned, as often depicted on porcelain, the following:—

Willow.—"Middle Kingdom," vol. i. p. 280: "The willow is a favourite and common plant in all parts of China, and grows to a great size; they are seldom wanting from gardens and sides of watercourses" (see No. 370). "Their leaves, foliage, and habits afford many metaphors and illustrations to poets and writers, much more use being made of the tree in this way, it might almost be said, than any other."

Doolittle, p. 395, Festival of the tombs: "Usually every house in Fuhchau and suburbs has a branch of willow introduced under the tiling of the roof, and hanging down from near the eaves and over the front outside door, so arranged as to be readily seen from the street by the passer-by. At several different places inside the premises, oftentimes, is another branch of the willow suspended. The general idea respecting it probably is, that it is an omen of good to the family. Some say that during the Tang dynasty, which ended more than nine hundred and fifty years ago, Wang Chau selected the willow as a badge of his followers, in a rebellion which he planned against the reigning emperor. He secretly ordered those who were favourable to him to stick up a branch of willow, so as to be under the roofs of their houses, and over their front outside door. His soldiers were instructed not to molest these houses. His rebellion is said to have commenced on the day fixed by custom for the observance of this festival. Some affirm that the willow branch is now annually used as above described, in celebration or remembrance of the security it gained to those who used it in this manner on the occasion referred to, and indicates the peace and safety prevailing within the house, whatsoever may be taking place without. Others say that the willow is designed to ward off wicked spirits and evil influences from the household. . . . If these spirits see the willow on the roofs of the houses where they desire to enter on a malicious errand, they are immediately taken with fright, and abscond with haste."

The Buddhists consider that water, sprinkled by means of a willow branch, has a purifying effect.

Mayers, p. 180: "Siao Man. The name of one of the handmaidens of the poet Peh Kü-yih, who celebrated her slender waist in the following line, 'Willow-like, the waist of Siao Man.' The poet also gave the same fanciful name to a drinking-goblet, and hence the designation has passed into poetical usage as a synonym for the wine-cup." P. 78: "Ki K'ang (A.D. 223–262). An ardent devotee of the study of alchemy, which he practised under a willow tree. The willow is frequently referred to in consequence, as sacred to this pursuit."

THE OAK.—"Middle Kingdom," vol. i. p. 280: "The oak

is less patronized by fine writers, but the value of its wood and bark is well understood."

CEDAR.—"Middle Kingdom," vol. i. p. 275 : "The *nan muh*, southern wood, a kind of cedar, which resists time and insects, is considered peculiarly valuable, and especially reserved for imperial use and buildings."

The MULBERRY TREE is largely cultivated in certain provinces that rear silkworms, and in these it is heavily pruned, with a view to its producing leaves and not fruit.

Gutzlaff, vol. i. p. 48 : "Mulberry trees grow to the highest perfection, and in the greatest variety."

The mulberry, among other things, is emblematic of the comforts of home, as also of industry. Mencius, in speaking of the advantages of peace, says the mulberry trees could be attended to. It was supposed that the mulberry would flourish only in the Middle Kingdom, and was, therefore, considered to represent the native soil. In mourning for a mother, the Chinese carry a staff made from a branch of the mulberry tree; while for a father, bamboo or ash is used. Sometimes we find drawings of bamboo and mulberry trees, symbols of filial piety.

PEACH TREE.—Mayers, p. 213 : "*T'ao*, the peach tree. An emblem of marriage and symbol of longevity. Much of the allegorical character with which this tree is invested is derived from an 'Ode of the She King,' commencing, 'Graceful, O graceful yon peach tree stands, blooming and bright are its blossoms. This maiden comes to her (husband's) abode, well will she order her house and home.' Here the poet, celebrating the virtues of a prince's well-chosen consort, likens her in grace and promise to a blossoming peach tree; and commentators add that the blooming elegance of the peach, symbolizes the virtues of the princess. Still more prominent is the position given to the peach tree in the mystical fancies of the Taoists. The most ancient superstitions of the Chinese attributed magic virtues to the twigs of the peach (see T'u Yü), and the fabulists of the Han dynasty added many extravagant details to the legends already existing. They described the peach tree of the gods as yielding the fruit of immortality; and especially was this the case with the tree which grew near the palace of Si Wang Mu, and whose fruit ripened but once in three thousand years.

The fairy queen bestowed its produce only upon such favoured mortals as her imperial votaries, Muh Wang and Wu Ti. One of the later panaceas of the Taoists was said to be composed of the gum of the peach tree, mingled with the powdered ash of the mulberry, which not alone cured all diseases, but also conferred the boon of immortality."

Mayers here talks of the peach tree, but the Chinese seem generally to use the fruit as "an emblem of marriage and symbol of longevity."

Palms are often met with on blue and white, famille verte, and the other descriptions.

"Middle Kingdom," vol. i. p. 278: "Palms are not abundant in Southern China, although many species have been noticed. The fan-leaf palm is cultivated for its leaves."

The Chinese think very highly of a retired life, free from the turmoil of this world, and this state of existence is generally indicated by a figure sitting under a palm tree, a cottage perched on the top of a high cliff, in the recesses of a mountain, or hidden from view by an overhanging rock. A fan made out of a palm leaf is generally carried by retired scholars and by alchemists.

Plantain.—"Middle Kingdom," vol. i. p. 279: "The family of the Amaryllidæ is represented by many pretty species of crinum, nerine, and amaryllis, all of which are common in gardens. Their useless beauty is compensated by the plain but useful plantain, said to stand next to the sago-palm as producing the greatest amount of wholesome food, in proportion to its size, of any cultivated plant. It is a common summer fruit in Canton."

Tree Melon.—"Middle Kingdom," vol. i. p. 284: "The fruit and leaves of the papaw are eaten, after being cooked. This tree seldom attains its greatest size at Canton, on account of its slender trunk being unable to resist the strong winds."

Vine.—Gutzlaff, vol. i. p. 49: "In the northern provinces and Leaou-tung, the vine thrives, the grapes are excellent, but the Chinese never attempt to make wine. As raisins, they form an article of exportation."

Mangoe.—Davis, vol. ii. p. 347: "Mangoes ripen in the south of China, but they are small and inferior, and the

blossoms often fail in producing fruit; hence it is that when the term 'mango flower' is applied to any person, it means that he promises more than he performs."

JUNIPER and THUJA ("Middle Kingdom," vol. i. 280) "are often selected by gardeners, to try their skill in forcing them to grow into rude representations of birds and animals, the price of these curiosities being proportioned to their grotesqueness and difficulty."

In addition to the above, "The Middle Kingdom," vol. i. p. 284, adds, "Few trees in any country present a more elegant appearance, when in full flower, than the Lagerstrœmias. The Pride of India and Chinese tamarix are also beautiful flowering trees. The cactus and cereus are grown in the south; and specimens of the latter, containing fifty or more splendid flowers in full bloom, are not unusual at Macao in the nights of August."

FRUITS.

POMEGRANATE (*Kiat*).—"Middle Kingdom," vol. i. p. 283: "The pomegranate is chiefly cultivated for its beauty as a flowering plant, and not as a fruit for the table."

The pomegranate is a Buddhist sign, the fruit being supposed to represent the essence of the favourable influence believed to exist in the pomegranate tree, a twig of which is sometimes used instead of willow for sprinkling water. When peaches are not obtainable, even the Taoists would make use of pomegranates in their place at temple functions. The name *kiat* has the same pronunciation as the word for luck, so when peaches and pomegranates are combined, it means longevity and luck (see No. 296).

GOURD.—Franks, p. 245: "*Hu-lu*, is also an emblem of longevity, owing perhaps to its durability when dried."

"Middle Kingdom," vol. i. p. 284: "The dried bottle-gourd is tied to the backs of children on board the boats, to assist them in floating if they should unluckily fall overboard."

Doolittle, p. 566: "The gourd-shell, or a painting of the gourd on wood or paper, or a small wooden gourd, or a paper cut in shape like a perpendicular section of the gourd, or a paper lantern made in shape of a gourd, is in frequent use in

this place (Fuhchau) as a charm to dissipate or ward off pernicious influences."

CITRON.—Davis, vol. i. p. 286, Feast of New Year: "Every dwelling is swept and garnished, and the shrine of the household gods decorated with huge porcelain dishes or vases, containing the fragrant gourd, the large citron, called by them 'the hand of Budh,' or *Fo*, and the flowers of the narcissus." Vol. ii. p. 345: "A peculiar kind of citrus is made to run entirely into rind, the whole terminating at the head in long narrow processes like fingers, whence it has obtained the appellation of *Fŏ-show*, 'the hand of Fŏ.' The odour of the mass of rind is very powerful and fine" (see No. 362).

ORANGE.—Davis, vol. ii. p. 344: "There are three distinct species—the first, the orange of Europe; the second is of a pale yellow colour; the third has a deep crimson rind when ripe, quite detached from the fruit, the lobes of which are almost loose. This has obtained at Canton the name of Mandarin orange."

"Middle Kingdom," vol. ii. p. 45: "The most delicious is the *Chu-sha-kih*, or Mandarin orange. The skin is of a cinnabar red colour, and adheres to the pulp by a few loose fibres."

Doolittle, p. 246: "There is a singular custom or law relating to this place (Fuhchau), which must be annually observed, or the mandarin whose duty it is to attend to the matter would be severely reprimanded, or perhaps deprived of rank and office. An annual tribute of three kinds of fruit, for the production of which this place has become celebrated, must be sent on to Peking so as to arrive there at a certain time. These presents, as tribute, are the loose-jacket orange, the olive, and a certain kind of very fragrant but inedible fruit, called usually 'Buddha's hand.' The oranges are required to be in Peking on the morning of New Year's Day at the latest, so as to be used at the worship and sacrifice in honour of heaven by the emperor. As soon as oranges are in a fit state to be dispatched, a quantity is picked with care and packed in wooden buckets, and started off for Peking, carried by coolies under the charge of two officers, one civil and one military. If they should arrive there with only a large plateful of good ones, the grand object would be duly accomplished. If none should arrive in season for use at

the sacrifice to heaven on the first day of every new year, the officers in charge would be punished for their tardiness, and the high mandarins here, whose business it is to attend to this important matter, would be liable to be fined or otherwise punished. The use of this kind of orange is considered felicitous and lucky on New Year's Day here as well as at Peking. The olives and Buddha's hands are sent much in the same way at the proper season of the year." P. 380: "Custom requires that every boy who calls on his neighbours or his relatives on New Year's Day—or any time before the fifteenth of the month, as some assert—should receive a couple of loose-skinned oranges, or the lad would consider himself slighted, and treated shamefully and niggardly. The reason why this kind of orange is so popular at New Year is, that the colloquial name for it, *kĕk*, is precisely the same as the term for 'fortunate,' 'lucky,' 'auspicious.' The presentation of these oranges is equivalent to the wish of an auspicious and lucky year; it is an omen of good. When a man recently married calls on the parents of his bride, or on any of his own family, relatives, or intimate friends, he must have two or four oranges of this species given to him, and a handful of water-melon seeds, put up in a red paper, for him to carry home when he departs. Adults, when calling at New Year, must invariably be treated with hot tea to drink, good tobacco to smoke, and water-melon seeds to eat, as the local saying is, 'During the first part of the first month no one has an empty mouth.'"

Sapindus.—"Middle Kingdom," vol. i. p. 286: "The seeds, besides their value in cleansing, are worn as beads, 'because,' say the Buddhists, 'all demons are afraid of the wood.' The native name means 'preventative of evil.'"

Persimmon.—A sort of plum which grows to a large size in China. Representations of it are to be found generally on cups and bowls of latish date, when it looks like an apple coloured light red, supported on a twig, which bends over with the weight.

Flowers and Plants.

The prunus, pæony, lotus, and chrysanthemum are symbolical of the four seasons (see Nos. 245, 266).

Pæony.—Davis, vol. ii. p. 349: "The famous *Mow-tân*, or

tree-pæony, scarcely survives a year so far south as Canton, and never blossoms there twice. Very large prices are sometimes given by the Chinese for the plants which are brought to that place."

"Middle Kingdom," vol. i. p. 285: "Is reared for its large and variegated flowers. It bears the name of *kwa-wang*, or king of flowers, to indicate the esteem in which it is held" (see Nos. 281, 287, 290, 293, 391).

Doolittle, p. 572: "The pæony is also regarded as an omen of good fortune, if it becomes full of beautiful flowers and green leaves. On the other hand, if its leaves should all at once dry up, and its flowers suddenly fade or become of an unpleasant colour, such a change foreshadows poverty, or some overwhelming disaster, in the family of its owner."

In the south of China the pæony represents love or affection.

Chrysanthemums.—"Middle Kingdom," vol. i. p. 287: "These and asters" (see No. 236) "are reared for their beauty. Some of the species are trained over frames, like a vine, producing a very elegant appearance when in full blossom."

Davis, vol. ii. p. 349: "A flower much cultivated is the *Crysanthemum indicum*, which is valued for the variety and richness of its colours" (see Nos. 292, 293).

The chrysanthemum is an emblem of mid autumn and symbol of joviality.

Lotus.—Davis, vol. ii. p. 348: "At the head of cultivated flowers the Chinese place the *Nelumbium*, or sacred lotus, whether considered in regard to its utility or its beauty. It is often raised for mere ornament in capacious earthenware or porcelain tubs, containing gold-fish. Its tulip-like, but gigantic blossoms, tinted with pink or yellow, hang over its broad peltated leaves, which in shape only, but not in size, resemble those of the nasturtium, the stalk being inserted near the centre of the leaf. When cultivated on a large scale for the sake of its seeds and root, which are articles of food, it covers lakes and marshes to a wide extent" (see No. 377). Vol. ii. p. 99: "The lotus is a favourite type of creative power, and representations of it perpetually occur in connection with Budhism."

Gutzlaff, vol. ii. p. 221, Buddhist heaven: "There are

thirty-three stories, in the uppermost of which Budhu, seated upon a lotus, surveys all the world."

The lotus may be said to be emblem of fruitfulness.

For conventionalized drawing of this flower, see Nos. 230, 231, 243, 254, 308, 330, 397, 398.

Artemisia.—"Middle Kingdom," vol. ii. p. 272: "Leaves of the sweet-flag and artemisia, tied in a bundle, are placed near beds to drive away demons."

Davis, vol. ii. p. 266: "Among the most effectual means for the alleviation or removal of local pain they reckon the application of the moxa, or actual cautery. This moxa is prepared by bruising the stems of an artemisia, called *gae-tsaou*, in a mortar, and then selecting the most downy fibres. These, being set on fire upon the part affected, are said to consume rapidly without producing any severe pain. The fibre of the artemisia is also used by the Chinese as tinder for lighting their pipes, being previously steeped in a solution of nitre, and fired, either by means of a flint and steel, or a small burning-glass."

Sweet-flag.—Davis, vol. ii. p. 135: "On the fifth day of the fifth moon, sprigs and cuttings of the *Acorus calamus*, and a plant called by the Chinese *gae* (artemisia), are placed at the doors of houses to prevent all manner of evil from entering" (see Nos. 221, 229).

"Middle Kingdom," vol. i. p. 278: "The sweet-flag is used in medicine to a great extent for its spicy warmth."

Peach Blossoms.—Davis, vol. ii. p. 135: "The 'Peach charm' consists of a sprig of that tree covered with blossoms, which, at the new year, is placed at doorways for the same purpose as the foregoing" (sweet-flag).

Narcissus.—Davis, vol. i. p. 286: "The bulbs are placed in pots or vases filled with smooth rounded pebbles and water, just so long before the time as to be in full blossom exactly at the new year."

"Middle Kingdom," vol. i. p. 283: "At new year in Canton, the budding stems of the flowering almond, narcissus, plum, peach, and the *Eukianthus reticulatus*, or bell-flower, are forced into blossom to exhibit, as indicating good luck the coming year."

Olive.—Davis, vol. ii. p. 348: "Another esteemed flower is

the *olea fragrans* (*kuei-hua*), consisting of minute florets of a white or yellow colour, growing in bunchy clusters, just where the leaves spring from the twigs. It flowers through a great part of the year; and in damp weather the fine odour of the blossom is perceived at some distance. It is remarkable that a branch of the fragrant olive is one of the rewards of literary merit, and an emblem of studious pursuits."

The olive is also symbolical of sweetness.

JASMIN.—Davis, vol. ii. p. 349: "The moo-le-hua (*Jasminum grandiflorum*), a powerful swelling white flower, is sometimes worn in China, as well as all over the East, by women in their hair, and has given rise in the former country to a song, of which the music may be found in 'Barrow's Travels.'"

"Middle Kingdom," vol. i. p. 288: "The jasmine is a deserved favourite with the Chinese, its clusters and twigs being often wound in their hair by the women, and planted in pots in their houses."

MYRTLE.—Davis, vol. ii. p. 349: "As a wild plant, the *Myrtus tomentosa*, or downy myrtle—of which the flowers, when they first expand, are of a rose colour—grows in great beauty on the hills of the Canton province; as does also, in Keâng-sy, the *Eugenia microphylla*, a beautiful myrtle-looking plant that covers the sides of every hill, and of which the thick terminal clusters of berries are eaten as fruit."

CAMELLIA.—Davis, vol. ii. p. 338: "The camellia bears the same name, among the Chinese, with the tea-shrub, and possesses most of its botanical characters."

"Middle Kingdom," vol. i. p. 285: "This elegant flower is cultivated solely for its beauty." The camellia bears the same name that the tea-plant does, and the term *cha* is likewise employed, as tea is with ourselves, to designate any infusion.

MAGNOLIA.—"Middle Kingdom," vol. i. p. 285: "There are eight species of magnolia, all of them splendid flowering plants. The bark of the *Magnolia yulan* is employed as a febrifuge" (see Nos. 284, 290, 341).

The magnolia is the emblem of sweetness and beauty. The name, pronounced *han seaou*, means secretly smiling, which to the Chinese mind suggests the loving smile of a sweet maiden. In drawings of beauties this flower is generally to be found (see No. 369).

Convolvulus.—"Middle Kingdom," vol. i. p. 287: "This large family contains many beautiful species of Ipomœa, cultivated for their flowers, especially the *Ipomœa quamoclit*, found about the houses even of the poorest people. The *convolvulus reptans* is often planted around the edges of tanks and pools, on the confines of the villages and fields, for the sake of its succulent leaves."

Oleander.—"Middle Kingdom," vol. i. p. 287: "The narcotic family of Apocyneæ contains several beautiful flowering plants, two of which, the oleander and plumeria, are highly prized for their fragrance; while the yellow milkweed and the red periwinkle are less conspicuous, but not unattractive, members of the same group."

Azalea.—"Middle Kingdom," vol. i. p. 288: "In the north-eastern provinces the hills are adorned with azaleas of gorgeous hue, especially around Ningpo and in Chusan. 'Few,' says Mr. Fortune, 'can form any idea of the gorgeous beauty of these azalea-clad hills, where on every side the eye rests on masses of flowers of dazzling brightness and surpassing beauty. Nor is it the azalea alone which claims our admiration—clematises, wild roses, honeysuckles, and a hundred others mingle their flowers with them, and make us confess that China is indeed the "central flowery land."' The azalea is a great favourite, and the skill of gardeners has multiplied the varieties almost as numerously as the camellia."

Rose (see Nos. 360, 361).—Both the wild and the cultivated are well known in China, the latter being largely employed by the women in the decoration of their hair.

"Middle Kingdom," vol. i. p. 283: "The rose is a great favourite among the Chinese, as with other nations, and is extensively cultivated. Twenty species are mentioned, together with many varieties, as natives of the country."

Poppy.—Is grown for its flower, as well as for the production of opium.

Cockscomb.—"Middle Kingdom," vol. i. p. 282: "The cockscomb is much admired by the Chinese, whose gardens furnish several splendid varieties."

In addition to these, we find on porcelain hydrangeas, passion flowers, the house-leek, various water plants, ivy leaves, and other creepers. Ivy is symbolical of old age.

Doolittle, p. 572: "The Chinese also speak of omens derived from the sudden changes which occur sometimes in the appearance of certain flowers. A certain species of flower (gynandrous), if it is in very full blossom, and has very green leaves, betokens unusual prosperity in the family of the owner. Few who have such a flower in their possession are willing to part with it, except for an exorbitant sum. If, for any reason, such a flower should suddenly die, or if its blossoms fade, or its leaves become of an unpleasant hue, it is believed to be a sure token of poverty or ill-luck. A certain Chinaman at this place (Fuhchau) dates heavy pecuniary losses in his father's family, over thirty years ago, and subsequent poverty, to the sudden destruction of such a flower, caused, as was afterwards ascertained, by an offended neighbour, who one evening poured a little salt water into the pot which contained the flower."

The drawing of flowers on porcelain is often so conventionalized, and the colouring so untrue to nature, that it is frequently difficult to make out the particular species intended.

Fungus.—Franks, p. 246: "*Chi*, probably the *Polyporus lucidus*, which grows at the roots of trees. When dried, it is very durable, whence it has been considered by the Chinese as an emblem of longevity or immortality. Large specimens of the fungus itself, or imitations of it in gilt wood, are preserved in the temples, and representations of it frequently occur in pictures of Lao Tsze and the immortals. It may also be seen in the mouth of deer. It is not unfrequently found as a mark. The grass-like leaves that accompany it represent the actual grass, which is apt to grow through the fungus while it is yet soft" (see Nos. 229, 334).

It is sometimes called *Ling wan chon*, or "the grass of the immortal soul," and is supposed to possess the same power as the elixir of life.

Tobacco.—Davis, vol. ii. p. 344: "The tobacco plant" (see No. 386) "seems to be grown nearly everywhere, but has different degrees of strength, varying probably according to soil and climate. To the north, it is of a pale colour, and sold in the leaf; to the south, it is said to owe its occasional reddish colour to being steeped in a solution of opium."

SHAPES.

Chinese porcelain has been worked into so many shapes that it is impossible to do more than notice a few of those most generally met with. To begin with, the form varies according as the piece was intended for home use in China or for exportation, the porcelain being moulded to suit the customs of the country for which it was intended. The demand for old china has been so great that these countries, as well as China herself, have been ransacked, and whatever could be unearthed has been shipped to Europe, so that we now find specimens of wares made in shapes that to us seem strange, and to understand the purposes they were intended for, we have to refer to the usages of many eastern countries, as also of particular localities in Europe.

The following, taken from one of Père d'Entrecolles' letters, shows how the trade was carried on at King-te-chin: "The porcelain sent to Europe is always made after new models, often whimsical, and difficult to execute. The mandarins, who know what is the genius of the Europeans as regards invention, have often begged me to have some new and curious designs sent from Europe, in order to present something singular to the emperor. On the other hand, the Christians entreated me not to furnish such models, for the mandarins are not always so ready to give in as our merchants when the workmen say that a work is impracticable; and there are often many bastinadoes inflicted before the mandarin gives up a drawing from which he promised himself great advantage."

The illustrations now given, it is hoped, will at least enable the beginner to understand the terms employed in describing pieces in auction and other catalogues.

Plates and Dishes.

Every plate has a face and a back. The face of the plate is made up of the bottom, side, rim, and edge; the bottom and side taken together are spoken of as "the well," or "centre," of the plate. The back of the plate is made up of the back, stand, back of the side, or "rise," and back of rim. Some plates have no stands, in which case the back of the

plate rests on the table; these are called flat-backed plates. When the stand projects it is called a flange stand (No. 117), while others have grooved stands (No. 118). Plates vary very much in depth, and are called deep or shallow as the case may be. Soup-plates belong to the former, dessert-plates generally to the latter class.

Plates as used by the Chinese themselves have no rims, but are saucer-shaped, some being deep and some shallow, according to the purpose they were made for. These are called "dishes," or "saucer dishes." The back of the dish is divided into back, stand, and rise; but the face being one surface, it is difficult to draw any division except it be bottom, sides, and edge. In some cases there is a flange added (No. 250), when the dish looks like a plate with a very narrow rim. Collectors may have a preference for dishes, partly because of the old belief that the Chinese did not export their best wares, and therefore that more care was taken in the manufacture and decoration of their home shapes, and partly perhaps to the fact that plates were not made in China till such time as the Chinese commenced to make foreign shapes in fulfilment of European orders; but that is so long ago that it should not weigh nowadays. In the later times, there can be no doubt just as good work was put on the plate as on the dish; this is exemplified in the eggshell plates as compared with dishes of the same description.

Spur marks (No. 119) are generally to be found on the backs of Japanese plates, but are not often met with on Chinese plates. They are the remains of, or marks left by, the small pillars of clay which were employed to support the plate while in the kiln, and which stuck to the glaze and had to be broken off when the plate was taken out of the oven. These spur marks are generally found on the back of the plate; some are more marked than others, and they vary in number.

The Chinese seem to have rested their plates on the stands during the firing, but some few pieces seem to have been supported by an oblong piece of brick or iron, in which case a similar shaped unglazed patch (No. 120) is left on the piece.

No. 110. Round plate with octagonal rim. This in an auction catalogue would be described as a "plate with shaped edge," so as to distinguish it from No. 111, which is octagon

throughout. If a more particular description were required, A would be octagonal rim with indented edges; B, indented and concave edge; C, indented and convex edge.

No. 111. Deep octagonal plate.

No. 112. Plate with raised boss; D, plate with pierced rim.

No. 113. E, plate with scalloped edge; F, plate with fluted rim and scalloped edge; G, plate with fluted sides and rim and scalloped edge; H, plate with spiral fluted sides and rim and scalloped edge.

No. 114. Plate with waved edge.

No. 115. Dish, or saucer dish.

No. 116. Dish with crimped sides and edge.

No. 117. Plate with flange stand. This sort of stand appears chiefly on bowls.

No. 118. Plate with grooved stand.

No. 119. Plate with five spur marks.

No. 120. European dinner-dish with brick mark (see also Nos. 306, 307).

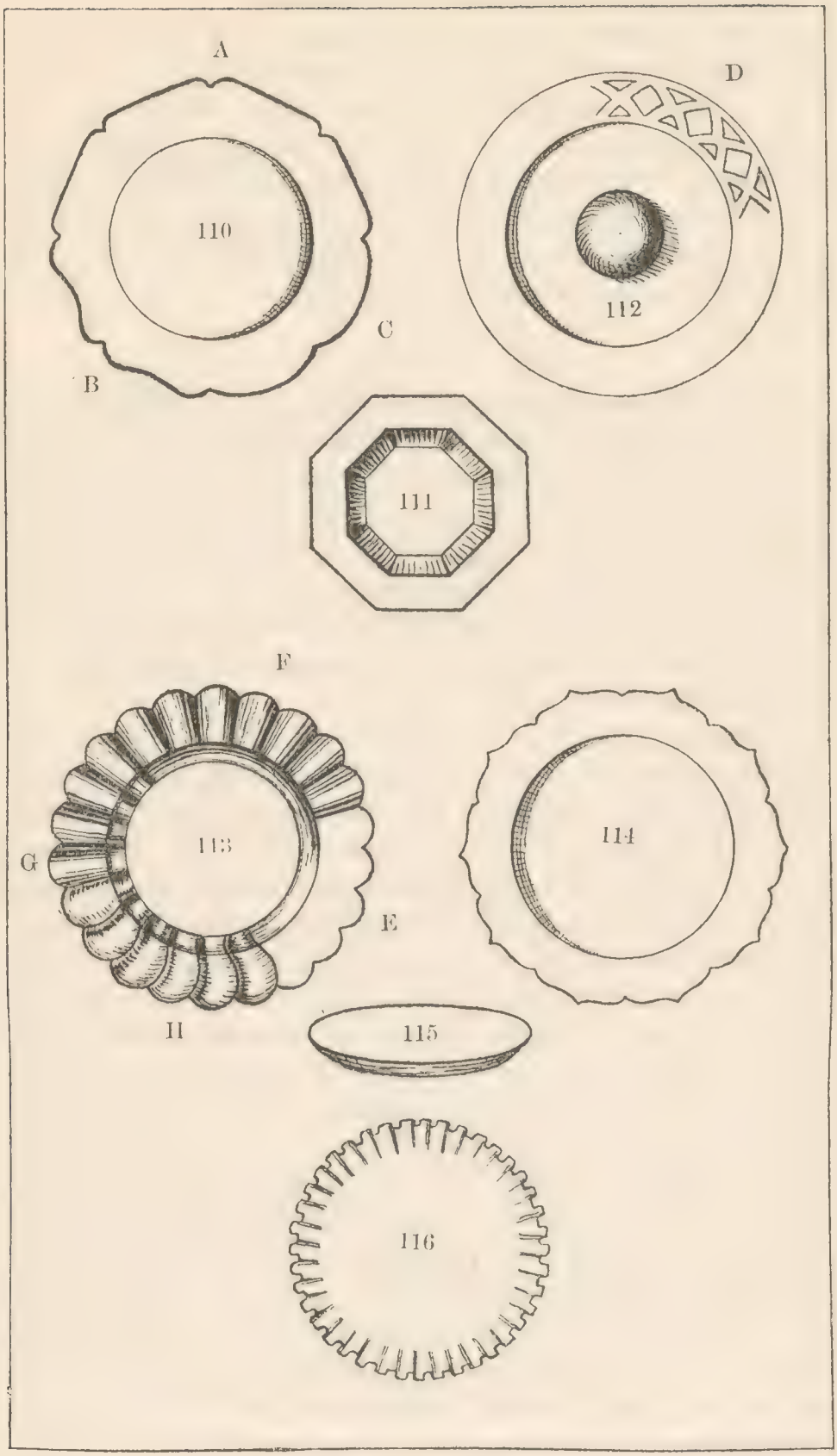
Cups and Bowls.

No. 121. Chinese teacup. The Chinese do not use handles or saucers; their teacups are of small size, placed on a tray along with the teapot. This is a "bell-shaped" cup. The Chinese make small cups in sets so as to fit one into another, each being a little smaller than the other. These are called "nests" of cups.

No. 122. Chinese dinner-bowl, for soup or other food.

No. 123. Chinese dinner-bowl with cover. These bowls have stands which are not saucers but mere rings, the bottom of the bowl fitting into the centre or empty part of the ring.

No. 124. Cup and saucer. Where a cup has a handle, it has been made for the European market, and cannot be over a hundred years old, as handles were not used in Europe till the end of the eighteenth century. People used always to speak of "a dish of tea," and the bowl or cup was lifted to the mouth by putting the first finger inside and the thumb and second finger outside the rim. It does not follow from this that all cups without handles must belong to the eighteenth century. To begin with, the coffee cups seem first to have been fitted with handles, and sets are still to be met with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where the coffee-cups have handles and the teacups none. The cup as here drawn is "inverted pear" shape.

No. 125. A semispherical bowl. This being the most usual shape, it is known in auction catalogues simply by the term "bowl." These were largely used as punch-bowls. Some are "bell-shaped," as No. 121, others are more cylindrical in shape. These are known as "cylindrical," or "flat" bowls, the former being deep and the latter shallow.

Vases.

In dealing with vases, beakers, and jars, the shapes run so into one another that it is often difficult to say where the jar ends and the vase begins, while in the same way beakers and vases get very mixed at times, and in such cases the best way to describe the piece is probably just to admit the difficulty. Following the dictionary definition, a jar has a broad and a bottle a narrow mouth; but still it is often impossible, unless we know the purpose for which the vessel was intended, to say to which class it belongs.

It is desirable, as far as possible, to make one or two words convey an adequate idea as to the shape of the piece, and the terms generally employed for this purpose are cylindrical, bulbous, oviform, pear-shaped, conical, oval, etc. The top of an egg is the thick part, so that oviform vases are largest at the top and smallest at the bottom. The same may be said of cones, only they are more elongated and not so convex in form. Pears, on the other hand, are narrow at the top, where the stalk is, and wide at the base. It may be necessary sometimes to refer to these shapes as "inverted." Bulbs are of irregular shape, and the term bulbous at least serves to show that the vessel is of rounded form, but does not come under the definitions of circular or oval. The only drawback to this method is that it does not indicate whether the necks are long or short, and whether the egg and cone shapes, which cannot stand alone, are supported by spreading bases, or have the bottom part cut off so as to arrive at a flat surface, on which they will stand, therefore the only plan seems to be, where exactness is necessary, to add such further information as is given here in parentheses.

No. 126. Cylindrical vase (with stand and upright flange

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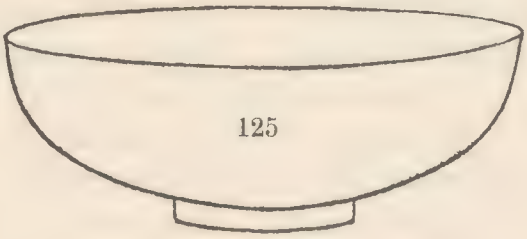

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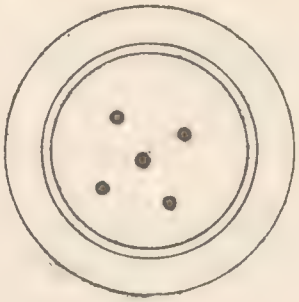

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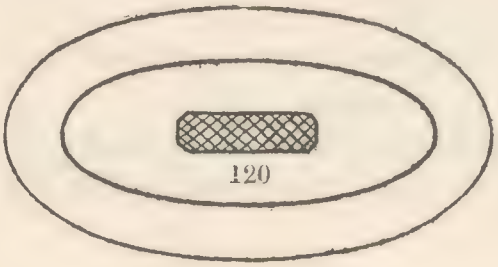

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at mouth, rounded shoulder). This is one of the most common shapes, and seems to have been in favour at all periods. The shape is varied sometimes by the omission of the stand, or the flange at mouth. At times they taper towards the base, while the shoulders may slope more or less.

No. 127. This shape is known in auction catalogues simply as "a vase."

No. 128. Lantern vase—being the same shape as a Chinese lantern (with cylindrical stand and half neck). Although vases are made with short necks and plain mouths, still, in many cases, this is the form assumed, owing to the top part of the neck having been cut off when the mouth got broken. These are also sometimes called oval vases.

No. 129. Lance vase—so called by Jacquemart (with collar on neck). These are always of large size, and are chiefly of Japanese origin. Sometimes they are fitted with kylin (or lion) tops, when they may be called "lance jars."

No. 130. Bottle-shaped vase (with spreading base, bulbous mouth, and small upright lip). This shape generally appears in the *famille noire* class. These are sometimes called bulbous-shaped vases, but as in auction catalogues they are known as bottle-shaped vases, it is better just to adopt this term. It does not much matter what the name is so long as it serves to indicate the shape.

No. 131. Conical vase (with narrow neck and spreading mouth, cut base).

No. 132. Rectangular vase (cylindrical stand and neck, collar at mouth).

No. 133. Rectangular tapering vase with stand (bevelled shoulders and neck with collar, moulding at mouth).

No. 134. Rectangular tapering vase (curved shoulders and short spreading neck).

No. 135. Hexagon vase with stand cover and kylin top (this is a mandarin shape).

No. 136. Hexagonal vase with cover and kylin top (this is also a mandarin shape; they generally have flat unglazed bases).

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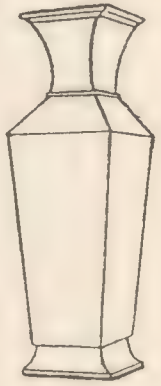

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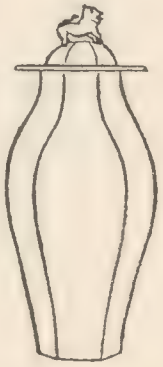

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Beakers.

These are used by the Chinese for holding sprays of flowering plants.

No. 137. Is the shape known as a "beaker."

No. 138. Beaker (with convex central band).

No. 139. Beaker (wide flat central band and flange top).

No. 140. Straight beaker, to which class most of the mandarin specimens belong.

No. 141. Beaker vase with oviform body.

No. 142. Beaker-shaped vase (convex band above the centre, globular base on spreading cylindrical stand). This is really a beaker top on a vase base.[4]

No. 143. Narrow beaker (with trumpet mouth and bulbous centre). This shape generally occurs in céladon or other whole-coloured descriptions. The pieces are often decorated with impressed ornamentation.

No. 144. Beaker with globular centre.

No. 145. Bell-shaped beaker.

No. 146. Beaker with drum-shaped centre.

Beakers are also to be met with in square, hexagon, octagonal, and other shapes.

Jars.

No. 147. Oviform jar with cap cover—ginger jar.

No. 148. Oviform jar with dome cover—ginger jar.

No. 149. Bulbous jar with cover.

No. 150. Inverted pear-shaped jar with drop cover, as shown in No. 151.

No. 152. Conical jar.

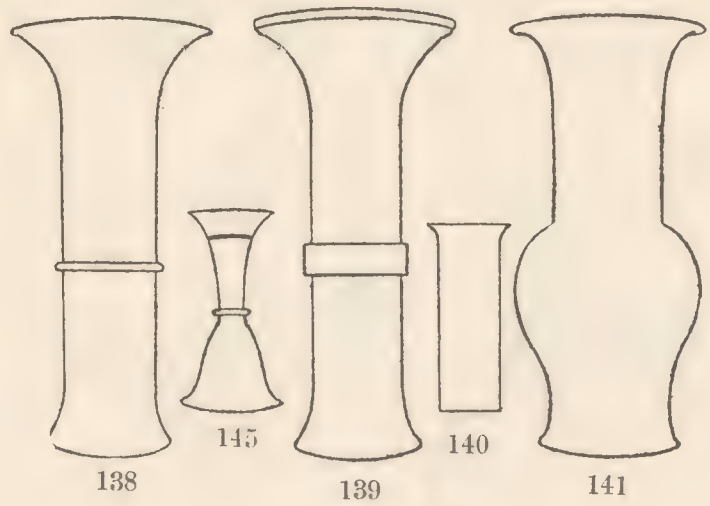
No. 153. Barrel-shaped jar.

No. 154. Cylindrical jar. These, like the cups, are made in sets fitting one into the other.

No. 155. Cake box (circular).

No. 156. Rose-leaf case (circular with perforated top).

[4] The Chinese ceramic workers are very dexterous at matching and joining parts of vases together, as they are really made in separate parts. Triple gourd shapes are instances of this.—T. J. L.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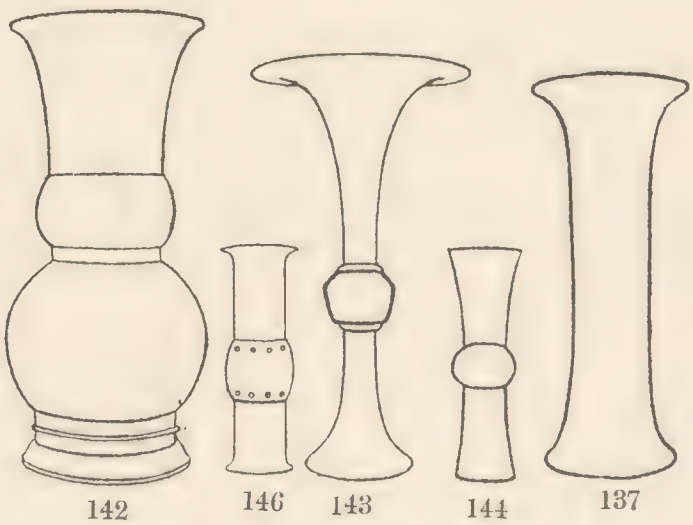
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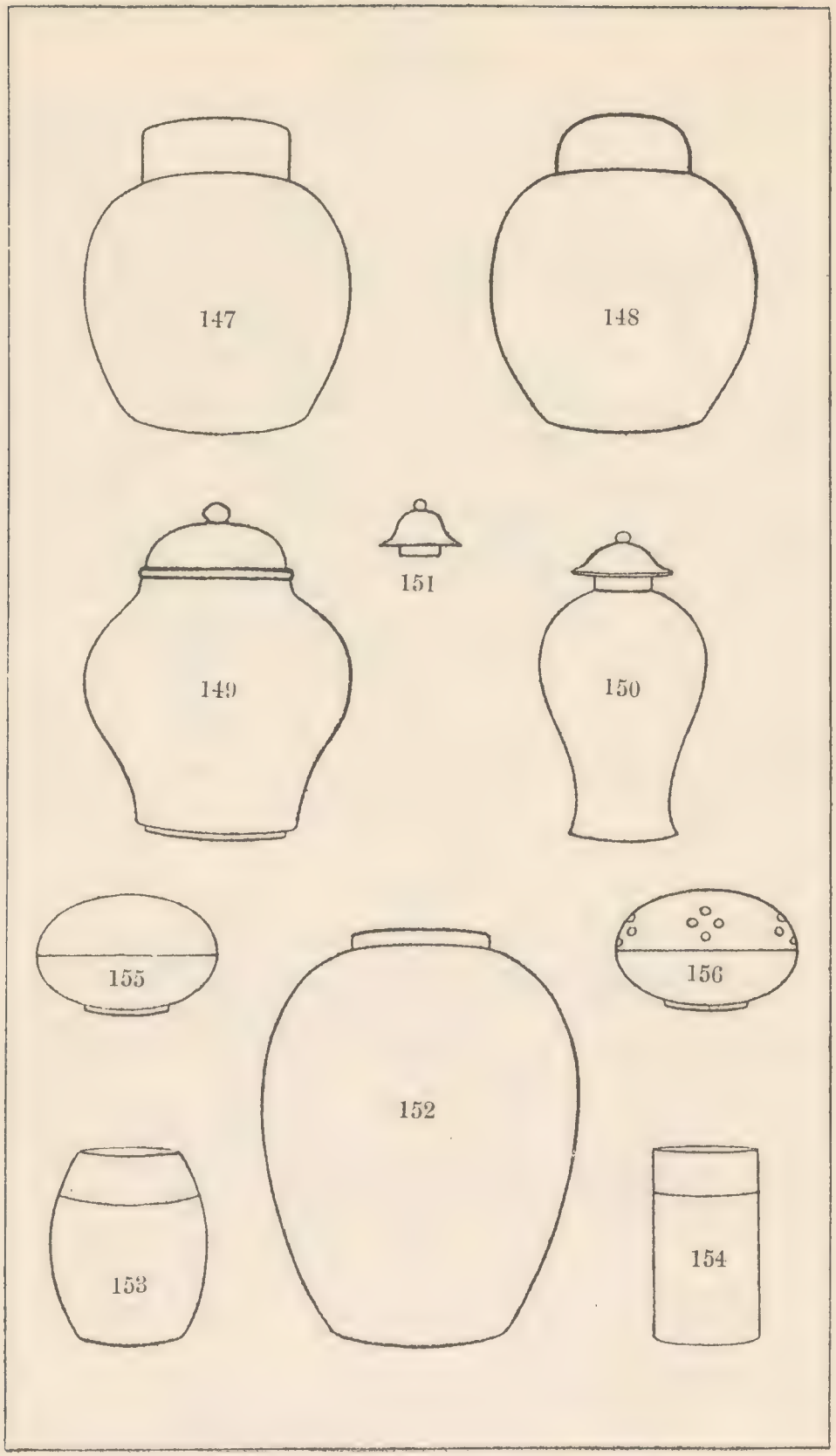
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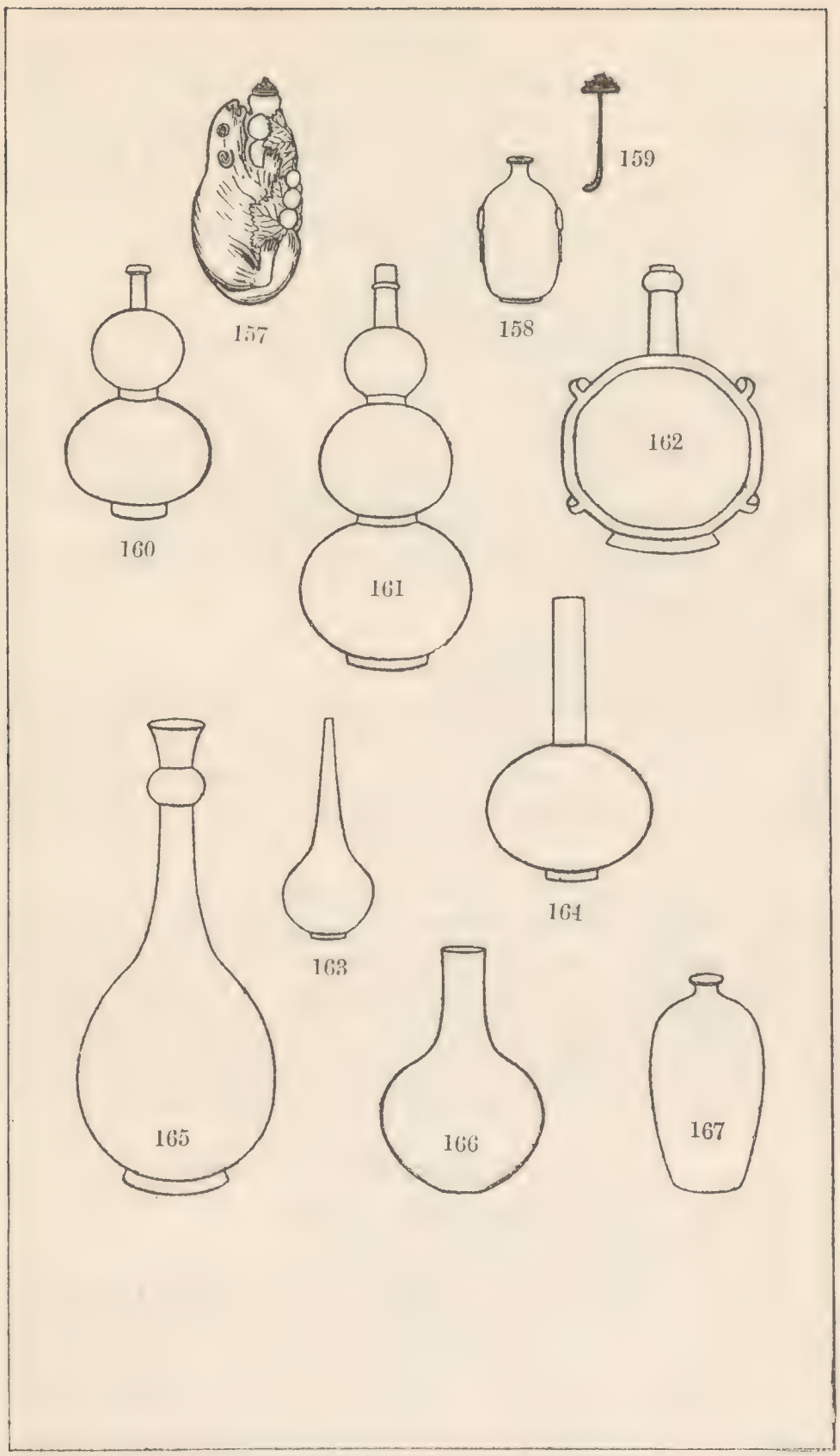
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Bottles.

Nos. 157, 158. Snuff-bottles. These are made in various shapes with narrow necks and cork-fitted stoppers, to which a small spoon is attached whereby to take the snuff out of the bottle (No. 159). It will be noticed that No. 157 represents the old Chinese motive of the squirrel and grapes.

No. 160. Gourd-shaped bottle.

No. 161. Triple gourd-shaped bottle.

No. 162. Pilgrim bottle. These are made flat so as to wear on the person by means of a cord passed through the four loops on the bottle.

No. 163. Sprinkler. These were used to sprinkle rose water and other perfumes before the days of indiarubber sprays.

No. 164. Globular bottle with cylindrical neck.

No. 165. Pear-shaped bottle (with long neck and collar near the mouth).

No. 166. Water-bottle.

No. 167. Wine-bottle or jar.

These bottles are sometimes called bottled-shaped vases, but when they are bottles it is better to call them so, indicating the shape if need be. To call them bottled-shaped vases leads to confusion with No. 130, now known by that name.

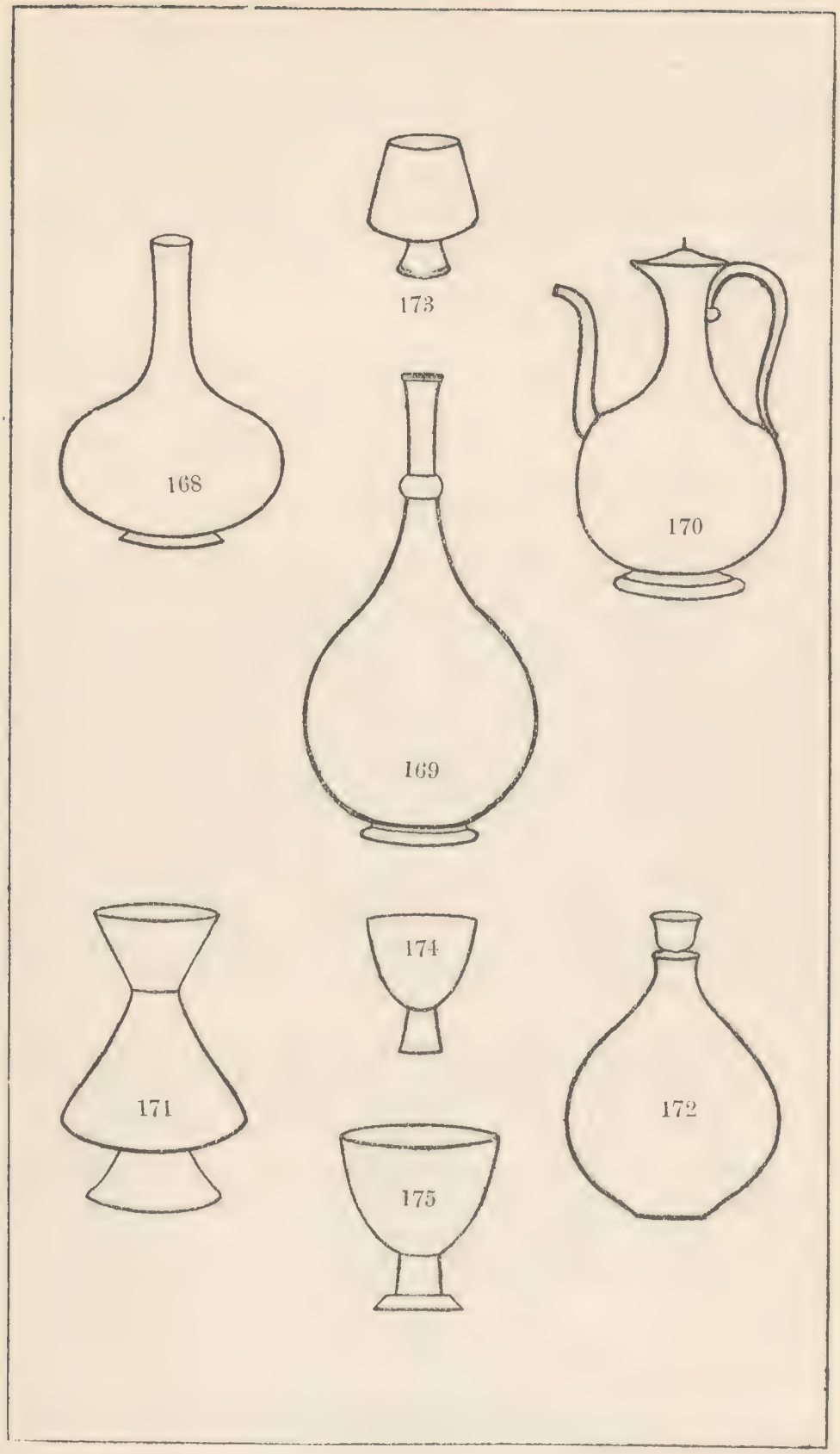
Of tear-bottles, the Chinese, when questioned, seem to know nothing, and no mention is made of them by writers on Chinese manners and customs, so that the small bottles which were so largely imported into Europe under this name were probably snuff-bottles, or made to order from various patterns for sale on this side as tear-bottles. The Dutch imported great numbers of them, and they were used for holding unguents.

Persian or Mohammedan Shapes.

No. 168. Persian wine- or water-bottle.

No. 169. Pear-shaped water-bottle.

No. 170. Water-ewer. There is often a basin in conjunction with these. After meals the basin is carried round, and water from the ewer poured over the hands of those who have eaten, to cleanse them from the particles of food, Mohammedans using the fingers of the right hand without the use of spoon or fork.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No. 171. M. Jacquemart calls this a gargoulette, but it more probably is a cuspidore. Gargoulettes are in use all over the East for cooling water, and are generally made more in the shape of a bottle with a handle.

No. 172. Narghili water-holder. Being that part of the narghili which contains the water through which the tobacco-smoke is drawn by the smoker.

Nos. 173, 174. Arab cups.

No. 175. Persian bowl.

COLOURS.

The brilliancy of its hues must ever be one of the chief charms of Chinese porcelain. The colour is applied in three different ways—under the glaze, as in blue and white; mixed with the glaze, as in céladon; over the glaze, as in most of the polychrome sections, when it may be either plain or mixed with a glaze—in the latter case, it stands up on the surface, and is known as enamel. The history of King-te-chin is not very lucid on the subject of colours, and the Chinese seem to have worked up by very slow degrees to the brilliant pigments we are accustomed to find on their porcelain. At times the progress was even backwards instead of forwards, and the glazes in early dates were probably of doubtful colours that it was difficult to define.

Unfortunately, we have little to guide us in arriving at the order in which the Chinese found themselves able successfully to use the various colours in the decoration of their porcelain or the dates of the different discoveries; but it is now generally conceded that green, similar to jade in one or more of its various shades, was probably, in the shape of céladon-ware, the first colour satisfactorily employed in the decoration of porcelain.

The second place should probably fall to blue, but the first distinct mention we get of any particular shade is that the Emperor Chin-tsung (954–960) selected "the blue of the sky after rain" as the colour for china-ware to be used in the

palace, probably a glaze, as the feet of the pieces are said to have been of a coarse yellow ware. We are told this porcelain, or, perhaps, more correctly speaking, céladon-ware, was so much esteemed in China, that years after fragments of it were worn on the person in the same way as gems are. As the Ming dynasty commenced in 1368, or only four hundred years later, this fact tells rather against the theory of our now being in possession of pieces of date much prior to the Ming period.

The Chinese claim to have used red from early dates, but it is doubtful if they could command the use of it as a distinct colour before the Ming period.

In addition to the above, we have reason to believe that white, purple, yellow, dark brown, black, or what did duty for same, and gilt were in use during the "Ming" dynasty, perhaps not in every case as a glaze.

The pagoda, belonging to the "Temple of Gratitude," near Nanging, was commenced under the Emperor Yung-lo (1403–1425), the third of the Ming line, and completed in 1430. This tower seems to have been faced with white porcelain bricks, glazed on one side, the overhanging eaves of the nine stories being composed of green glazed tiles, while the mouldings and ornaments were of glazed pottery, five or six colours being thus employed, viz. white, red, green, blue, according to some writers yellow, and others brown. This, unfortunately, cannot be taken as a sure guide to the colours in use at that period, as the pagoda was extensively repaired by the Emperor Kang-he in 1664, and for aught we know may have been entirely refaced by him. It also underwent various restorations in later days, and was finally destroyed by the Tai-pings in 1853.

Prior to the Tsing dynasty (1644), in spite of the glowing descriptions given by native writers, the colours seem to have been lacking in brightness and distinctness of colour, which fault was remedied by the introduction of what we now know as the "Jesuit" colours, so called owing to many of the improvements made during the Kang-he and later reigns having been brought about with the aid of those missionaries.

Brown and coffee-coloured glazes are mentioned by Père d'Entrecolles, in 1712, as of recent invention, and must refer to

the bright brown glazes we find on late pieces (see No. 388). In distinction to the dull opaque browns of earlier dates, we also find it largely used on the edges of plates.

Gold-red, as seen on the backs of eggshell plates and other Tsing pieces, seems to have come in during the Yung-ching period (1723-1736); at least, that appears to be the earliest date-mark to be found on pieces so coloured. The shades vary from pink to purple, including the brilliant ruby red. In the famille rose class this colour is applied as an enamel.

A brilliant black glaze is said to have been invented in the Keen-lung period (1736-1795). This must not be confused with the black ground of painted wares, which is a dull black glazed over with green.

DIAPER PATTERNS.

These are so largely employed in the decoration of Chinese porcelain, that it is necessary here to note a few of the most frequently met with, as also the names by which they are generally known.

No. 176. Key pattern, and in this form it is employed chiefly as a band or border (see Nos. 208, 308, 397).

No. 177. T-pattern (see No. 364). In vol. iii., parts 1 and 2, of "The Proceedings of the Japan Society of London," will be found a paper by Mr. F. T. Piggott on the key pattern, and whether or no that gentleman is right in saying the diapers, such as are shown in Nos. 347, 348, are taken from the swastika and not the key, it is better that they should be called swastika diapers, to distinguish them from the key bands, such as No. 176, which are sometimes used, ranged in rows, as diaper work.

No. 178. Joo-e heads. These are used to form bands or borders. The Chinese artist is never tired of reproducing them in new forms, and it would be difficult to enumerate the many different shapes in which these are represented (see No. 208).

No. 179. Trellis-work. Sometimes this appears as a band

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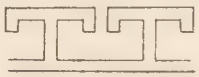

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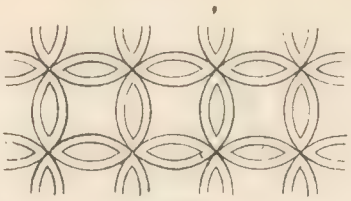

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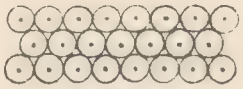

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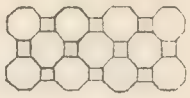

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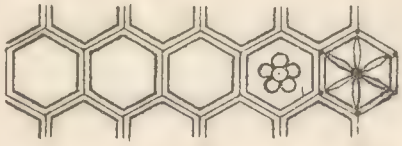

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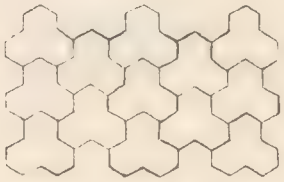


195

or border, at others it covers pretty well the whole piece (see No. 233).

No. 180. Triangle-work (see No. 233). Flowered (see Nos. 230, 235).

No. 181. Herring-bone.

No. 182. Honey-comb. When filled in, as at A, it is called "flowered;" as at B, "starred" (see Nos. 225, 286, 362).

No. 183. Ring. This also may be flowered or starred.

No. 184. Diamond-work, plain and flowered (see Nos. 321, 325). This pattern is sometimes formed of double lines, in imitation of grains of rice, four of which placed at right angles form the diamond; this may be called rice diamond-work (see No. 375).

No. 185. Lozenge (see Nos. 291, 324).

No. 186. Coin. Being probably taken from symbol No. 34. Like No. 179, it is often employed in the decoration of blue and white (see Nos. 239, 240).

No. 187. Scroll-work. This is largely employed in the decoration of late pieces, being sometimes, as in the case of engraved ware (Nos. 402, 404, 406), engraved in the paste before firing (see also Nos. 353, 354, 355).

No. 188. Fish-roe. This is to be found on both early and late pieces (see Nos. 387, 391).

No. 189. Octagons and squares. This is the pattern so often found on eggshell plates (see Nos. 317, 362, 366).

No. 190. Network.

No. 191. Petal-work.

No. 192. Speckled work. This generally occurs with green enamel (see Nos. 309, 315).

No. 193. Scale-work (see No. 387).

No. 194. Curl-work. This is to be found frequently on the later pieces (see Nos. 254, 379, 392).

No. 195. Y-work. This often appears on mandarin china (Nos. 356, 362, 366).

196. [*To face p.* 135.

CLASSIFICATION.

M. Jacquemart seems to have been the first to attempt the classification of Chinese porcelain, and in doing this he appears to have been guided chiefly by the colouring. Sir A. W. Franks followed with a more extended and scientific arrangement, but for that very reason, perhaps one less easily understood by the uninitiated. In the present instance, the latter has in the main been followed, the sections of M. Jacquemart being used as subdivisions, and in cases where neither of these authors have provided a name, the particular description is referred to by the appellation under which it is now generally recognized. The various classes run so into one another, that it is difficult sometimes to decide to which section certain pieces should belong, while there are others which, following the example of M. Jacquemart, can only be dealt with as "exceptional."

Plain White Porcelain.

This section does not refer to the ordinary porcelain manufactured and glazed in the usual manner with a view to being painted in colours over the glaze, but is finer in texture, the better pieces being more like ivory than anything else. It is generally to be met with in the shape of seals, statuettes, figures of animals, cups, and other small vessels, which are sometimes pierced, at others decorated with ornaments in relief. The majority of these pieces are unmarked, and there is little to guide us in arriving at a just estimate as to their age. According to native accounts, this porcelain was made during the earlier dynasties, and there is reason to believe that from early dates the Chinese endeavoured to imitate ivory in the same way that they did jade. It would seem that, to begin with, porcelain was not valued by the Chinese for its own sake so much as a means of imitating more costly articles. It is known in France as *blanc de chine*, and no doubt varies greatly in age, some pieces being much older than others.

No. 196. South Kensington description: "Group white porcelain. The goddess Kouan-in seated with a child on her

right knee; on the foot of the pedestal beneath her are two dragons, and at the angles, standing on lotus flowers, are two children in the attitude of devotion. Chinese. Height, 15 inches."

"Middle Kingdom," vol. ii. p. 257: "There are many grounds for supposing that their (the Buddhists) favourite goddess, Kwan-yin, *i.e.* the 'Hearer of Cries,' called also 'Holy Mother, Queen of Heaven,' is only another form of Our Lady."

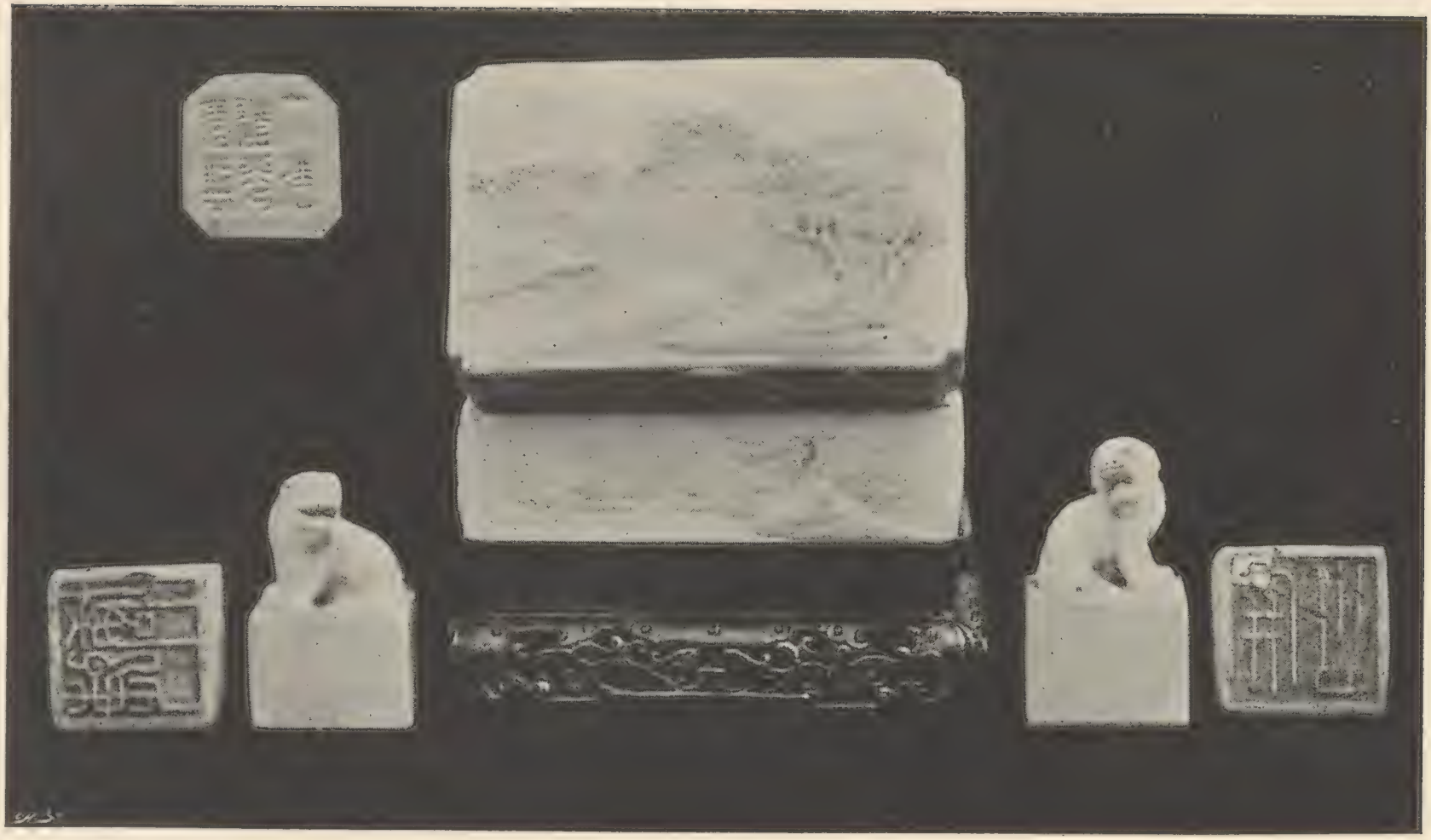
This goddess seldom appears in ceramic art except in these small statuettes. Sometimes she is represented as standing, sometimes sitting, with or without the child. Jacquemart, p. 27, describes her as "a graceful veiled female, with downcast eyes, sometimes sitting and holding the *sou-Chou* (rosary); at others, carrying a child and leaning upon a stag or the sacred bird." According to Mr. Anderson's book, p. 504, in Chinese pictures she is generally represented seated on a rock with a dragon at her feet and a branch of bamboo in a vase by her side.

No. 197 does not belong to the ivory class, but is a box of white unglazed porcelain or fine white biscuit, $3\frac{1}{2} \times 2\frac{1}{2} \times 1\frac{3}{4}$ inches. Mark, Taou-kwang, 1821–1851, in raised characters. Decorated with landscape in relief. These boxes are used for keeping, as a general rule, vermilion, but if the owner was in mourning, a blue pigment, for seals, it being usual in China not to sign the name, but to attach the seal to letters and documents.

Nos. 198, 199, are the seals, small cubes, made of ivory-white porcelain. In this instance, one has a tiger, and the other a lion on the top. Nos. 200, 201, show the bottom, from whence the impression is conveyed to the paper by means of the ink.

"Middle Kingdom," vol. i. p. 476: "It is common to affix a cypher instead of the name, or to close with a periphrasis or sentence well understood by the parties, and thereby avoid any signature; this, which originated no doubt in a fear of interception and unpleasant consequences, has gradually become a common mode of subscribing friendly epistles."

No. 202. A teapot of "creamy-white porcelain resembling ivory." Height, 4 inches. No mark. This was sent from China as a specimen of "Chin chew ware." The decoration



200. 198. 197. 199. 201.

[*To face p.* 136.

203. 202. 204. [*To face p.* 187.

consists of bamboo joints in "high relief." The base is unglazed.

No. 203. Vase of white opaque ware. Height, 5½ inches. No mark. Base glazed. This is made of a much coarser substance than the last, and is included in this series to show what often goes by the name of Corean ware, but there is every reason to believe it is of Chinese origin. It is generally decorated with ornaments in relief, which, in this case, consists of conventionalized dragons and foliage, the leaves being in the shape of joo-e heads, if not intended to represent the fungus, emblem of longevity.

Crackle.

This, like the following class, consists of a glaze, white or coloured, generally covering a coarse paste resembling stoneware, which is sometimes of quite a red colour. Although now artificially produced, it is said originally, at an early period, to have been discovered by accident. Crackle, it is said by the Chinese, was known during the southern Sung dynasty (A.D. 1127–1278). There seems to be various ways of producing this effect, which appears in the main to have been caused by exposing the piece to a sudden drop in temperature, thus causing the glaze on the surface to contract faster than the paste or biscuit, and so break into sections, which, when baked, become crackle. Into these small cracks in the glaze, Indian ink or a red colour was sometimes rubbed, thus heightening the effect. The Chinese were so completely masters of the process, that they could turn out at will crackle of any size, now known as large, medium, and small crackle, the latter being called by the French *truité*, from its resemblance to the scales of a trout.

The pieces belonging to this special class are generally of archaic form, ornamented with lion's heads, symbolical figures, and the usual diaper bands, all in relief, and generally coloured brown. These pieces are usually of a greyish-white crackle; but, in the "whole-coloured" class, we find crackle applied to white, all the céladon shades, turquoise blue, apple-green; in fact, it seems only to have been red that did not lend itself to the process, or, for some reason, was not so employed. We

shall also come across crackle in the blue and white, if not in other classes as well.

No. 204. A pencil-holder, in the form of a lotus seed-pod. Height, 3½ inches. No mark. This is a piece of fine white crackle. It is pierced at top with seven round holes for the brushes to stand in.

Nos. 205, 206, 207, are taken from the South Kensington Museum collection, and serve to illustrate the three sizes of crackle.

No. 208 is from the same collection as a specimen of pieces decorated with "zones of sealed ornaments, executed in a brown ferruginous paste." Joo-e band at top, key border on shoulders, and sweet-flags on stand.

The seal mark on No. 206 is badly made—"Yung-ching" (1723–1736) printed in blue; the base is the same as the sides of the bottle, so that the blue shows up on it.

Céladon.

"Single-coloured glazes," known as "whole" or "self" coloured pieces. To lovers of colour this is probably the most interesting class. It was much appreciated by the collectors of last century, and still brings long prices. Of all the various descriptions, it is, perhaps, the one that lent itself best to French skill in ormolu mounting. The distinctive feature of this class is that the coloured glaze was applied to the "paste," and thus exposed to the extreme heat of the first firing. This often caused the glaze to change colour, hence the variegated hues to be met with, known to the French as *flambé*, and to us as "splashed." In course of time the Chinese no doubt could produce this effect pretty well at will, and perhaps sometimes used glazes of more than one colour to obtain their end. The word "céladon" is unfortunately used in two senses—as a general term where the substance of which the vessel is made is hid from view by the coloured glaze with which it is covered; in the other, as indicating that particular range of greens known by this name. It is, therefore, difficult at times to know how to interpret the meaning of the word "céladon." Pieces to which the word may be applied in both acceptations are probably among the oldest specimens we have of Chinese porcelain. Those sent by the Sultan of Egypt to Lorenzo de Medici in

205. 206. 207. [*To face p.* 138.

208. [*To face p.* 138.

1487 are said to have been céladon in make and colour, as is the cup of Archbishop Warham (1504–1552), now belonging to the New College, Oxford. These cups were much valued in those days, as they were believed to possess the virtue of acting as detectors of poisonous food, changing colour when filled with anything harmful. Céladon was probably originally the outcome of the desire of the Chinese to imitate their favourite jadestone in all its shades, from dark green to milky white. It would seem a far cry from the modest pieces we can trace back to the sixteenth century to those we now find in the hands of collectors, and there is little to guide as to the distance between the two; but looking at the disturbed state of China during the later Ming emperors, we shall probably not be far wrong in assigning most of the fine pieces of this as of other classes to the Kang-he period (1661–1722), and the more complicated in form and colour to even later periods of the Tsing dynasty. M. Jacquemart says, p. 49, "As we gradually approach modern times, the crackles and céladons lose their sombre aspect, owing to the transformation of the paste, which becomes whiter."

In no class do we find greater variety or brilliancy of colouring than in this; nearly every colour and shade thereof is to be met with. In shape the pieces are equally varied, some with plain, some with engraved surfaces, while others are decorated with raised ornaments, it may be figures, flowers, or leaves. These are known as "engraved" and "flowered," or "embossed," céladon.

The following are the names by which some of the colours met with are generally indicated:—

Céladon
Sea-green
Pea-green
Apple-green
Camellia green
Turquoise in various shades
Royal blue
Mazarine blue
Midnight sky
Sang de bœuf
Mule's blood, less clotted than the above
Pigeon's blood, more of a ruby red
Liver colour
Coral
Tomato
Ruby
Pink
Lilac
Lavender
Clair de lune
Peach bloom
Crushed strawberry
Purple
Browns
Metallic lustre and metallic rust
Cafe au lait
Tea-colour
Lemon-yellow
Imperial pale yellow
Mustard-yellow
Straw-colour
Orange
White lead
Greys

Many of the pieces vary so much in shade that it is difficult to say sometimes to which colour they belong.

Soufflé and Jasper.

No. 209. Wine-jar made of dark brown ware, as seen in the unglazed base. Height, 9½ inches. No mark. This piece was sent from China as an old Kwan-chou or Yao wine-jar. It is covered with a bluish-purple glaze, which seems to have been thrown on to a lighter-coloured ground in small particles. These appear to have run down in places, giving the surface a mottled look.

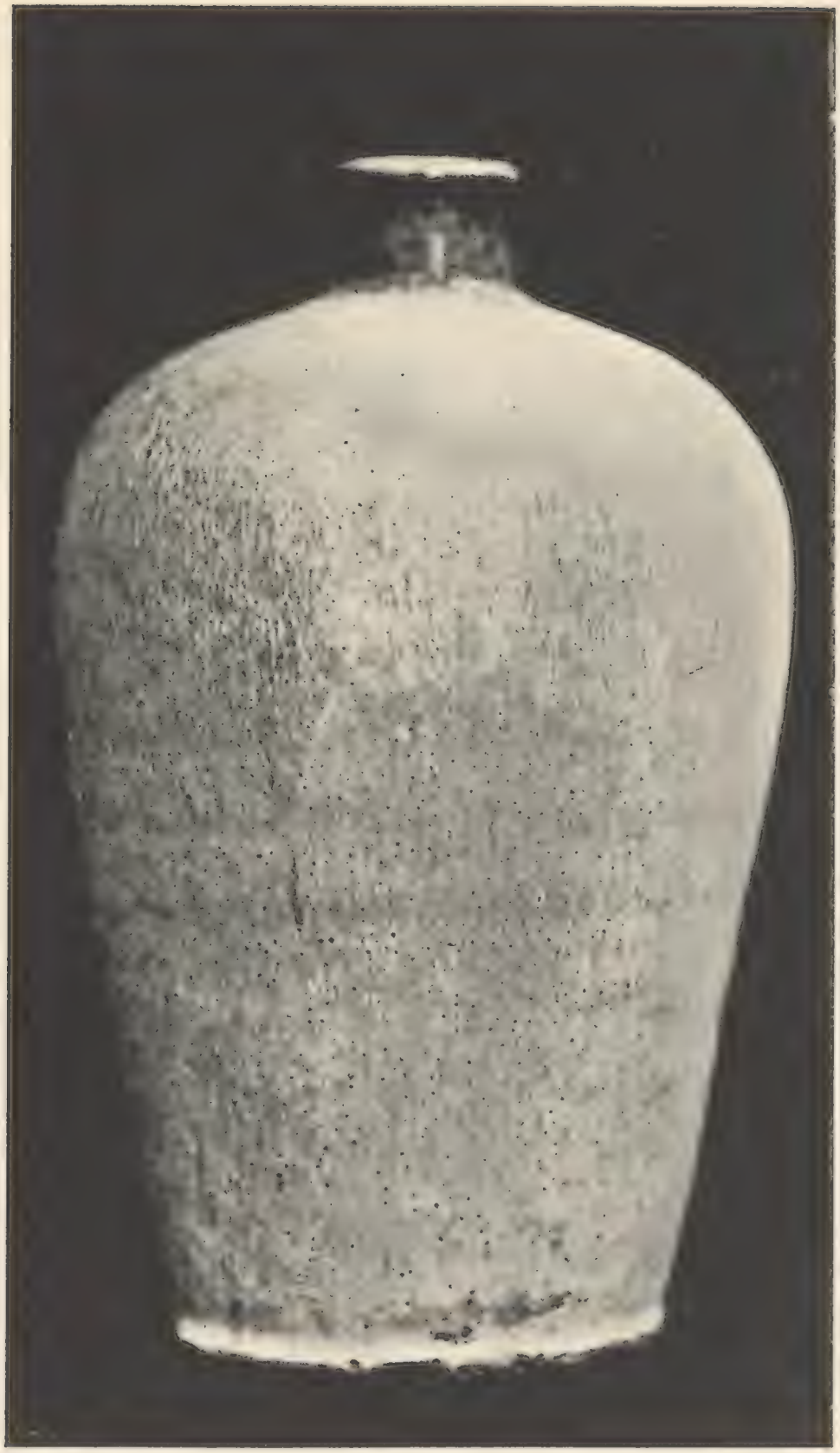
Jacquemart, p. 52: "The soufflé decoration is laid upon a greyish-blue enamel entirely opaque. This, according to the description of Père d'Entrecolles, is how it is obtained. The colour, made of the proper consistency, is placed in a tube, one end of which is covered with a close gauze; by blowing through the other end, little drops filled with air are precipitated upon the enamel. These burst when coming in contact with the sides of the piece, and reduce themselves into little contiguous circles, forming a network like the finest lace. Sometimes the soufflé colour is blue, more often of a carmine red, which, at first sight, gives to the piece the appearance of a violet-like enamel. This decoration often fails; the little drops do not burst, but form, on the contrary, into little veins, which run half-melted into the starch-blue glaze. Hence results a peculiar decoration very agreeable to the eye—jasper, not less sought after than the soufflé itself."

The photograph shows how in this case the particles of colour have run instead of bursting.

"It is no doubt by means of insufflation that a *semé* of silver points upon a warm enamel is produced; one would fancy it a lacquer, powdered with gold and silver.

"Should the soufflés be classed among the most ancient productions of the Chinese art? We incline to the affirmative as regards the silver soufflé, but the blue and red lace-like decorations—at least, the specimens we are acquainted with—belong to the eighteenth century; we have even met with vases of this description dated 1725 to 1755."

Davis, vol. i. p. 309: "It is remarkable that the grape, although abundant, is not used in China for the production



209. [*To face p.* 140.

210. 211.

[*To face p.* 141.

of wine, which is fermented from rice, but nevertheless resembles some of our weaker white wines, both in colour and flavour. The rice is soaked in water, with some other ingredients, for a considerable number of days. The liquor is boiled, after which it is allowed to ferment, and subsequently drawn off clear from the bottom to be put up in earthen jars, not unlike the amphoræ of the ancients still remaining to us. The residue is used in the distillation of a very strong spirit, little inferior in strength to pure alcohol, which they sometimes introduce in an extremely small cup at the close of their dinners. When good, it resembles strong whisky, both in its colourless appearance and its smoky flavour. The Tartars are said still to preserve a remnant of their pastoral state, in their predilection for a strong liquor which is distilled from mutton."

This ware generally now goes by the name of *Clair de lune*, from its colouring.

Sang de bœuf.

No. 210. Bottle covered with *sang de bœuf* glaze. Height, 14 inches. No mark. Base and in inside coated with white glaze; wide flat unglazed stand rubbed very smooth, showing this piece to be made of grey-coloured porcelain. As is generally the case in this class, the glaze has receded from the rim of the vase, thus forming a purple band, below which begins the proper *sang de bœuf* shade of yellowish blood-coloured red. With the light on it this is seen to be speckled or clotted. Hence, in France, it got the name by which it has become famous. The term *sang de bœuf* is, however, now sometimes employed to denote a much more beautiful shade of ruby red, which, instead of being clotted, is perfectly clear, and more like wine than blood. The use of the same term to two very different reds is a matter of regret, as it is apt to lead to mistakes, and it would appear better that the latter should be known by some separate name, such as "ruby red," so that there might be no doubt as to which of these two very distinct glazes reference was made. In addition to the colour being red, this piece is so highly glazed that it is very difficult to photograph, and the herewith illustration does nothing more than show the marking at the top of the

neck. The photographer has unfortunately failed to catch the clotting.

This is probably a Keen-lung (1736–1795) piece. In those believed to belong to the Kang-he (1661–1722) period the colour, although it recedes from the neck, shows no purple band.

No. 211. Dark sea-green crackle beaker. Height, 8 inches; diameter at base 3 inches, at top 5½ inches. No mark. The base and flange stand are unglazed, and so uneven that the wood stand has to be shaped or the piece would not stand straight. This is probably a Kang-he reproduction of the Ming green (see p. 2). In the photograph the inside of the piece looks white as seen at the mouth of the beaker, but inside and outside it is covered with the same dark sea-green glaze.

Splashed Pieces.

Nos. 212, 213, 214, are splashed pieces, affording three examples of various ways of distributing the colour so as to give the splashed appearance. There seem to be no terms for denoting the different forms the splashing takes; and this is not to be wondered at, as hardly any two pieces are to be found exactly alike, and any attempt at description is generally confined to recording, as far as possible, the colours. These pieces are difficult to photograph, and the white patches on the shoulders of the vases are caused by the light on the glaze, and having nothing to do with the splashing of the colours.

No. 212 is blue with red.

No. 213 is red over yellow.

No. 214 is fawn splashed with red.

Coloured Glazes on "Biscuit."

This differs from the last class, in that the vessels are burnt—that is, baked, or fired, in the kiln before being glazed. It is a sort of céladon, but the colours have been fixed by a second firing at a lower temperature than that originally required for the manufacture of the biscuit, the result being that the glaze looks thin, and, generally speaking, the colours are not so rich as in real céladon. Sometimes the pieces are coated with a single colour, but frequently the decoration is

212. 213. 214. [*To face p.* 142.

"MING" BISCUIT CÉLADON.

215. 216. 217.

[*To face p.* 143.

polychrome, the colours most generally employed being yellow, green, blue, purple, and maroon.

The shapes are almost as varied as in the other classes. We find yellow bottles decorated with blue and green dragons or other monsters. If it happen to be the figure of a green parrot, the chances are it will have maroon wings, and be perched on a yellow rock. Where the designs are not raised, they are generally engraved in the paste, and the vessels, as a rule, are of thinner make than in the real céladon. As a short title, this ware is known as "biscuit céladon."

Nos. 215, 216, 217. These three jars in the South Kensington Museum are considered by experts to belong to the Ming period, and may be taken as specimens of early work, somewhat similar pieces being still reproduced in China as Ming pieces. They are of rough ware, the figures and other decorations being in relief. The colours are chiefly various shades of blue, purple, yellow, and white. They are described as follows in the Museum Catalogue:—

No. 215. Jar. "Early Ming porcelain, with decoration in raised outline, filled with turquoise, yellow, white, and brown on a purple ground. On the body is a landscape with mounted officials in antique-fashioned costume, accompanied by boys on foot. Above are the eight Buddhist emblems and joo-ee heads, below is a conventional border in compartments. Carved wood stand and cover." Height, 11½ inches; diameter, 13¾ inches.

No. 216. Jar. "Early Ming porcelain, with decoration in raised outline, filled in with blue, yellow, and white on a turquoise ground. On the body is a landscape with two men on horseback riding towards a house, accompanied by a foot-boy with a box; also a mounted official with two boys on foot, one carrying a guitar, the other a fan. Above are the eight Buddhist emblems with lotus flowers and scrolls, below is a conventional border in compartments. Carved wood stand and cover." Height, 12½ inches; diameter, 14 inches.

No. 217. Jar. "Early Ming porcelain, massive, with the outer casing decorated in purple and turquoise, some parts being unglazed" (where the coarse porcelain shows up biscuit-coloured). "On the body is a landscape with mounted figures of antique design—some with military hats, and carrying respectively a banner, a spear, and a cross-bar; others in

civilian costume, one of them carrying a lyre. Above is a floral band, and below is a border with a symbol in alternate compartments. Carved wood cover and stand." Height, 12½ inches; diameter, 13⅜ inches. This last, it will be noticed, is a jar with an outer casing, which is pierced.

No. 218. A yellow bottle. Height, 11¾ inches. No mark. Decorated with two green lions, one with blue face, back, and legs, maroon streak on breast; the other with maroon face and legs; both have white eyes. The base is recessed and coloured like the vase, but the bottom of the stand is unglazed. The lions seem to have been engraved in the paste. They are here called lions for the want of a better name. They may be intended for Dogs of Fo, the more so that lions are generally represented playing with a ball (*chu*).

Reticulated or Pierced Ware.

This is one of the methods that the Chinese employed to give novelty to their manufactures.

Jacquemart, p. 71: "There exist sets of vases called reticulated, of which the outer side is entirely cut in geometric patterns, honeycomb, circles intercrossed and superposed to a second vase of similar or of simply cylindrical form. . . . The reticulated envelope has also been applied to tea-services. The exterior network of the cups admit of holding them in the hand, notwithstanding the heat of the liquid they contain. There exist false reticulated, upon which the open side is figured in relief."

No. 219. Earthenware bottle. Height, 14½ inches. No mark. Base unglazed, as also the inner casing. The outer covering, as also the neck—inside and outside—is covered with green glaze, the former being pierced, leaving as the pattern two dragons among clouds. This is a late piece, but serves the purpose of illustrating this class. The dragons seem originally to have had five claws, but for some reason, probably to prevent its manufacturer or owner in China getting into trouble, one claw has been cut off each foot, so making them into four-claw dragons.

Doolittle, p. 530: "The five-clawed dragon is the emblem of imperial power. The people may not use or make a representation of it except by special permission of the emperor.

218. [*To face p.* 144.

219. [*To face p.* 144.

220. [*To face p.* 145.

Some reason that, as the emperor personates the empire, and as the five-clawed dragon personates the emperor, the dragon may with propriety be considered as the Chinese national coat of arms. Others style it the patron god—the protecting deity of the empire."

White Slip Decoration.

The decoration in this class consists of figures, flowers, and other ornamentations in white on coloured grounds. The semi-liquid white clay, technically called slip, with which these pieces are decorated, when fired, stands out in relief on the porcelain, and resembles somewhat the Wedgwood style of decoration. This white slip ornamentation generally appears on pieces coated with blue, céladon, brown, grey, or lavender glaze. It does not seem to have been in great favour in China, as the class is but a small one, and none of the pieces belonging to it appear to be of any great age.

No. 220. Porcelain beaker-shaped cuspidore. No mark. Covered with greyish-blue glaze, ornamented with flowers and figures in white slip. Unlike No. 326, the base of this piece is at the bottom of the bulb, so that there is a deep stand, the inside of which, as also of the cuspidore, is covered with white glaze. The stand is ornamented with prunus and peaches; on the body of the piece is a gentleman dressed in the old style, with court head-dress, and three girls, also a palm tree. On the neck are pæonies and other flowers.

PAINTED IN COLOURS UNDER THE GLAZE.

Blue and White.

In this class the blue is applied to the unbaked paste, which is then glazed and fired at a very high temperature for twenty-four hours, so that there is but one firing, while in the polychrome class the colours are applied to the glazed porcelain in its manufactured state, which is then again fired at a lower temperature to fix the colours; these, therefore, appear over the glaze instead of under, as in the case of blue and white china.

Chinese writers refer to white plates with blue dragons, as also blue flowers, being made for one of the Yüan emperors (1279–1368), the last dynasty before the "Ming;" but the first record we have of blue and white in England is of some bowls given to Sir Thomas Trenchard, in 1506, by Philip of Austria.

Blue and white porcelain has long been greatly esteemed in Holland, into which country large quantities were imported during the latter part of the seventeenth and the whole of the eighteenth century, where it was copied in the glazed pottery made at Delft. In France, the fashion seems always to have inclined more to the polychrome classes, and the same may be said of England. At times the European markets were so overstocked with blue and white, that to make it saleable it had to be repainted with red, green, and yellow, which colours were burnt in, so that in many cases, what evidently were originally very fine pieces, have been hopelessly ruined; in fact, this repainting seems to have been a regular business in England, if not in Holland, as also elsewhere.

In blue and white, as in most other articles, "the best" is a question of taste, but it is generally considered that the purer the paste and the blue, the better the piece.[5] Many collectors, however, prefer the porcelain to be somewhat off colour, thinking that with a greenish tint to be of greater age than the pure white. Marryat, at p. 393, says this shade "is due to the employment of lime;" and Gutzlaff (vol. i. p. 88) tells us Kaou-lin is of a whitish, Pe-tun-tsze of a greenish cast of colour, which may have something to do with it. The blue varies from grey, or at times almost black, to pretty nearly a purple. The purer the cobalt, the better the blue; the grey shades are owing to the presence of nickel or iron, and purple to that of manganese.

During the Ming dynasty there seems to have been great

[5] A specimen of blue and white, to be considered of the very finest quality, should possess five points, indicated by the thumb and four fingers of the hand acting as a reminder—

1. Blue to be of the finest colour.
2. White to be ditto.
3. Drawing to be perfectly clean and fine in outline and shading.
4. Shape to be elegant in form.
5. Glaze to be brilliant and uninjured.

Such a specimen means money.—T. J. L.

"MING."

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difficulty in getting supplies of good blue, which is said to have failed altogether in the Ching-hwa period (1465–1488). During the Ching-tih period (1506–1522), the Chinese seem, for the first time, to have procured cobalt from foreigners; but looking at all the surrounding conditions, it would seem highly improbable that they were able to obtain either free or constant supplies of European cobalt much before the Kang-he period (1661–1722). It appears certain that all along the Chinese continued to use native pigments, probably on the score of cost, while the shades we now find on blue and white vary according to the quality of the cobalt originally employed in the decoration thereof.

It may be well here to mention that some few of the pieces seem to be made of softer material than the usual run of Chinese porcelain, but these all belong to the present dynasty, in fact, apparently not before the Keen-lung period (1736–1795). As in the other classes, this ware varies in quality. Some of it is very fine indeed, and highly prized by those collectors who understand it, and being very limited in quality, is likely to increase in value as it gets better known. In the United States of America it is much appreciated, and whole collections exist of it. This soft paste is lighter in weight than the hard, and is to be found in the rose and other classes, as well as in this.

In blue and white every style of decoration is to be found, while the subjects vary from deities and emperors, with their surroundings, to a simple twig, it may be of prunus or some other symbolical plant. To understand all the motives we should need to have the whole history, mythology, and classics of China at our finger-ends.

No. 221. A blue and white jar in the South Kensington Museum. Coarse ware. No mark. There is nothing to prove the age of this piece, but in decoration it agrees with what we have reason to believe was current in the later Ming period. In the catalogue it is described as a "Jar, Chinese; blue Nankin porcelain; globular, pencilled with figures and flowers. Height, 14 inches; diameter, 15½ inches."

The subject seems to be two scholars in a garden, one seated at a table with an attendant at his side, who carries a knotted staff, from which are suspended a gourd and a scroll. On the rim there is a narrow arabesque band, with another on

the neck, while the shoulder of the jar is covered with a bold conventional flower design. The various designs are marked off by double lines, while the base is decorated with leaves of the sweet-flag, which seem ever to have been in great favour with the ceramic artists of China, for we find this same arrangement of perpendicular leaves right through the various series, on the earliest as on the latest pieces.

Doolittle, p. 565: "On the morning of the first day of the fifth Chinese month, every family nails up on each side of the front doors and windows of its house a few leaves of the sweet-flag (*Acorus gramineus*) and of the artemisia. The leaves of the sweet-flag are long and slender, tapering to a point, resembling the general shape of a sword. When used as above, they represent swords. It is said that evil spirits, on coming near the house and seeing these leaves nailed up, will take them for swords, and run off as fast as they can!"

No. 222. Dish, deep, with the top part of the side curved outwards, so that it forms a sort of steep rim. Diameter, $13\frac{3}{4}$ inches; height, $2\frac{3}{4}$ inches. No mark. The edge is coloured blue. The stand is unglazed at its edge, while the base shows the wheel marks covered with glaze. This dish appears to have been so thinly coated with glaze that the brown-coloured porcelain of which it is made seems to show through. The decoration is very roughly executed, being marked off in the centre by double blue lines, enclosing a court dignitary and fan-bearer on the verandah of some pavilion. Beyond this there is a very rough arabesque and another set of blue lines, from which spring eight large and eight small radiating compartments, the latter being filled with flowers, as also four of the large. Of the remaining four large, two are decorated with a man shouldering an oar, with a net thrown over it, and two with a man carrying two bundles of faggots by means of a pole. Among the Chinese a man with faggots represents a secluded life in the country, and a man with a net the same thing by the sea, which, no doubt, is the meaning in this case. The man and faggots alone is not unfrequently met with, and probably refers to the following:—

Mayers, p. 239: "Wang Chih, one of the patriarchs of the Taoist sect. It is recorded of him that he flourished under the Tsin dynasty, and having wandered in the mountains of K'ü

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224. [*To face p.* 149.

Chow to gather firewood, he entered a grotto, in which some aged men were seated, intent upon a game of chess. He laid down his axe and looked on at the game, in the course of which one of the old men handed him a thing in shape like a date-stone, telling him to put it in his mouth. No sooner had he tasted it than he 'became oblivious of hunger and thirst.' After some time had elapsed, one of the players said, 'It is long since you came here. You should go home now!' whereupon Wang Chih, proceeding to pick up his axe, found that its handle had mouldered into dust. On repairing to his home, he found that centuries had passed since the time when he had left it for the mountains, and that no vestige of his kinsfolk remained. Retiring to a retreat among the hills, he devoted himself to the rites of Taoism, and finally attained to immortality."

No. 223. Dish of same shape as above. Diameter, $12\frac{5}{8}$ inches; height, $2\frac{1}{4}$ inches. No mark. Edge coloured blue, edge of stand unglazed. The centre decoration is marked off by double lines, from which spring eight large and eight small cartouch-shaped radiating compartments, the former filled, four with symbols and four with flowers, the eight small with diaper work and a knot. The centre decoration is worked into an octagon reserve, by means of diaper work, containing two birds, and flowers springing from a rock. This is an old plate, and may have been made for Persia.

The backs of both these dishes are very roughly decorated.

Plates of archaic design appear always to have the edge (when coloured) blue. The brown glaze, so general on the edges of "Indian china" plates, seems to have been introduced quite at the beginning of the eighteenth century; probably before that blue was employed when the edges were coloured, so the Chinese in reproducing these old designs adhere to the blue edge.

No. 224. Thanks to Mr. George Salting, it is possible to include in this series a specimen of Ming porcelain with Elizabethan silver mountings. As seen in the photograph, the motive appears to be the making fast of a horse to a post. These pieces were no doubt used as tankards, but we must not jump at the conclusion that in those very early times the Chinese made shapes to suit the requirements of the European

market, to be succeeded later by teacups and newer shapes needed by the changes that took place in Western customs.[6]

No. 225. A dish made of fine porcelain. Diameter, $8\frac{1}{4}$ inches; height, $1\frac{1}{2}$ inch. Mark, "Kang-hi" (1665–1722), in two blue rings. This piece is very carefully painted. The design is marked out by one blue line at edge, with rather more than three-quarters of an inch lower down two more blue lines close together, the space between the upper of these and the one at edge being filled in with honeycomb diaper work. In the centre a four-clawed dragon holding an oval tablet in its front claws. The groundwork is covered with nebulæ of fire, the whole being enclosed by two circles.

This is a very old design.

Marryat, p. 202: "In the 'History of Feou-liang,' five quarto pages are filled with the enumeration of the porcelain furnished for the emperor. Among these are 31,000 dishes, with flowers; 16,000 white plates, with blue dragons; 18,400 cups for flowers or wine, with two dragons in the midst of clouds; 11,250 dishes, white ground, with blue flowers and dragons, holding on their claws the two words, *Fo* ('happiness') and *cheou* ('long life')."

No. 226. This dish is made of course material. Diameter, $8\frac{1}{2}$ inches; height, $1\frac{3}{4}$ inch. Mark, seal mark in two blue rings. This piece is an example of white upon blue, and in decoration as well as quality is a much rougher piece than the above, but probably much more like the china referred to as belonging to an emperor of the Yuan or Mongolian dynasty (1279–1368). Here we have "two dragons in the midst of clouds." The back is decorated by charms, two pearls and two rolls (or books). The groundwork is similar to that on the hawthorn jars, except that it is marked with curves instead of a network of lines. This is generally called "marble" ground.

No. 227. Cylindrical vase with flange at mouth. Height,

[6] These tankards are simply Chinese jars and covers. The European metal-workers displayed great ingenuity in adapting Chinese shapes to suit Western requirements. Some pieces are so altered in appearance by the mounting as to be nearly irrecognizable; for instance, we find two bowls brought together so as to form a covered receptacle or spherical ornament. It was not till later that the Chinese came under European influence in regard to shapes.—T. J. L.

DRAGON PLATES.

225.

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[*To face p.* 150.

227. [*To face p.* 150.

228. [*To face p.* 151.

229. [*To face p.* 151.

17¼ inches. No mark. This is an instance of crackle decorated with blue and white. The subject is the god of longevity, mounted on a stag, and followed by two supporters, while on the other side of the vase two Taoist priests bow their respects. It will be noticed that on the neck is a band of key pattern with joo-e heads above.

The staff which the attendant carries is known as a knotted staff, and is often to be found in the hands of Chinese worthies. The object seems to be that articles can be tied to the end of it without slipping down, as would be the case if smooth. In this instance a pilgrim's gourd-bottle, emblem of longevity, and a flat, square article, probably a book, are attached to the head of the staff.

The Buddhist deities often carry a ringed staff "surmounted by a kind of hoop, upon which are looped a number of loose metallic rings. It is an attribute of certain arhats and Bôdhisattvas, by whom it is carried, to give warning by the clanking of the rings to insects and other creeping things, lest they should be crushed by the foosteps of the saint"[7] (Anderson, p. 73). This is a Kang-he piece.

No. 228. Cylindrical vase with flange lip. Height, 17¾ inches; diameter, top and base, 5 and 5¾ inches. No mark, but two blue rings. This is a very good specimen of the pieces decorated with scenery, which in this instance extends round the vase without any break. The top part of this vase is left quite plain, with the exception of a string of bats on the shoulder, a band of joo-e heads, with another of Greek fretwork on the neck, with dots top and bottom. This is probably a Kang-he (1661–1722) piece.

No. 229. Beaker. Height, 19 inches; diameter at base and mouth, 7½ inches. No mark. Flat unglazed base. The decoration is not marked off by any lines. The lower half is ornamented with the usual sweet flag-leaves, with an arabesque band of fungus above. On the upper half are vases and jardinière, containing the flower and plants forced into bloom previous to the new year, as symbols of good wishes. The blue

[7] There is a sect of Buddhist priests who, in addition to carrying this ringed staff, wear clogs with only one cross-piece instead of two, the intention being to make the least possible sacrifice of creeping life. Naturally it is nearly like walking on stilts.—T. J. L.

on this beaker is of lighter shade than usual. It is probably a Kang-he piece.

No. 230. South Kensington description : "Vase and cover. Bowl-shaped; white Chinese porcelain with blue ornament, mounted in gilt metal of Louis XV. style. Height, 13 inches; diameter, 8 inches."

Louis XV. reigned from 1715 to 1774. The mounting need not of necessity be proof of age, but this jar probably belongs to the first half of the eighteenth century.

The decoration in this case is a very favourite one with the Chinese, and was used in very early times on the metal vessels employed in their temples. As in their other patterns, they never tire of trying to vary it in some way. The main feature is the intersecting of the surface with a joo-e head-scroll, and in pierced pieces the vessel is often reticulated in this fashion. In the present instance, what should be the joo-e head is filled in with a conventionalized lotus pattern. On the cover will be noticed triangle diaper-work, which in this case is flowered instead of having the spaces filled in with lines.

No. 231. A porcelain conical-shaped jar. Height, 9¼ inches. No mark. Should have a dome cap cover. Decorated top and bottom with "Vandykes of blue with white floriations, apparently lotus conventionalized;" in the centre are sprays of flowers. This Vandyke style is said to be copied from the metal vases so long in use by the Chinese at their religious festivals, and no doubt was originally taken from the joo-e head. This may be a Kang-he (1661–1722) piece.

Nos. 230 and 231 may be said to be different treatments of the same subject.

Nos. 232. A cylindrical short-necked porcelain bottle. Height, 9¼ inches. No mark, but two blue rings. The decoration is marked off by two blue lines into two large reserves, the space between being covered by foliage and a large conventional flower, of which only one-half is anywhere represented. On one side is the very usual motive of a vase, with two peacock feathers and a piece of coral, on either side of which is a tripod-stand. These are probably scroll-holders. Tripod incense burners are used by Taoist priests in their alchemical laboratories, and therefore are considered sacred, able to overcome evil influences. Above these appear the pearl and mirror

230. [*To face p.* 152.

231. [*To face p.* 152.

232. [*To face p.* 152.

233. [*To face p.* 153.

237. 235.

238. 234. 236. [*To face p.* 153.

239. 241. 240. [*To face p.* 153.

symbols, with the leaf and a parcel of books below. The other reserve is occupied by apparently a prunus tree with two birds and three insects. The neck is divided into three, the lower part being ornamented by four symbols, the collar with joo-e heads, and the top part with four stems with flower heads. Good pieces of this style belong to the Kang-he period (1661–1722). This bottle has been slightly ground down at the top, probably to get rid of a chip in the edge of the lip.

No. 233. Beaker vase. Height, 17¼ inches; diameter, top 8½ inches, base 6¾ inches. Leaf mark. Except the two bands of triangle diaper-work, this vase is entirely covered with trellis-work, in which are four reserves, top and bottom, decorated with the eight immortals. This pattern is not at all uncommon, but some of the pieces are much better in quality than others, and their value varies accordingly. Most of them probably belong to the eighteenth century.

No. 234. Beaker vase. Height, 18 inches. No mark. Here the flowers are moulded in relief, which style of decoration is known as "raised hawthorn;" there is also "raised magnolia."

No. 235. Cylindrical vase. Height, 11½ inches. No mark, but two blue rings. This pattern is known as the "dragon on band," and as a rule the pieces are of fine quality, and fetch long prices.

No. 236. Aster bowl. Diameter, 8¼ inches; height, 4 inches. Mark, chrysanthemum. In plates the asters generally radiate from the centre, as shown here. Many of these aster pieces are very fine.

No. 237. Pear-shaped bottle with long neck. Height, 10 inches. No mark. This is known as the "fan pattern," the decoration being arranged as fan-shaped medallions.

No. 238. Lantern-shaped vase. Height, 5½ inches. Mark, leaf and fillets. This pattern is known as the "tiger lily," why it would be difficult to say, as it consists of two feather-like scrolls with a flower between; it is probably a wrong translation of some Dutch name. The paste and colouring of these pieces is generally good.

Nos. 239, 240. A pair of *sucriers* with covers. Height, 6½ inches. No mark, but two blue rings. Inside, where the cover fits in, the porcelain is left unglazed. This coin diaper pattern, a series of circles intersecting each other, is generally

found on china of good quality. The pieces probably date from the early part of the eighteenth century.

No. 241. Is more cylindrical in shape. Height, 5½ inches. No mark. Like the above, it is unglazed where the flange of the cover meets the side of the rim. This is a very nice piece of blue and white; the colour is good and put on in broad washes, which show up well on the fine white porcelain ground, while the decoration, which consists of the usual symbols, is not overcrowded. It is probably about the same age as the above.

No. 242. Ginger-jar. Height, 5 inches. Mark, a leaf. Two ladies on each side, divided by a rock on one side and a palm tree on the other; border at top, spots between two circles. These long slim figures were known to the Dutch traders as the "Lange Lijsen"—that is, "slender damsels," and from this they came to be called "Long Elizas" in England.

No. 243. A bowl. Diameter, 6 inches; height, 3 inches. Mark, in two blue rings, *Shun-tih tang chi*, made at the cultivation of Vertue Hall. The decoration is one often met with, viz. a Buddhist figure in the midst of an arabesque of lotus flowers. This pattern is known by the name of the "naked boy."

No. 244. A gourd-shaped bottle. Height, 6½ inches. No mark. This is one of the so-called *cafe-au-lait* pieces, from the brown glaze with which the bottom part is covered in two shades up to the blue diaper band near the top of the bottom bulb; the rest of the bottle is blue and white.

Marryat, p. 214: "The pale buff, or Nankin colour, introduced in the necks of bottles and backs of plates, is generally characteristic of a good specimen. The fineness of the blue and clearness of the white ground determine the value of this description of porcelain."

No. 245. Plate of fairly good porcelain with raised boss in centre. Diameter, 15 inches; height, 2 inches. No mark. Brown edge. The stand has been cut off for some reason or other, perhaps to allow the plate to hang closer to the wall. The decoration on the rim is marked off with one blue line at the edge and two at the base, the space between being filled in with what are probably mythological representations. At one part two old gentlemen are playing chess, intended perhaps for the "north and south measure." The boss is decorated with a court scene, and from it spring the chrysanthemum, prunus,

244. 243. 242. [*To face p.* 154.

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[*To face p.* 155.

pæony, and lotus, representing the four seasons. The back of the rim is covered with an arabesque of pæonies, while on the rise are four pæonies.

"Burlington Fine Arts Club Catalogue," p. 28: "This shaped plate has been supposed to have been made specially for the Dutch to receive a cake, which stood on the boss, while in the hollow a certain sauce, made of rum, surrounded the cake."

No. 246. Dish of fairly good but thick porcelain. Diameter, 14⅛ inches; height, 2¾ inches. No mark. Edge of stand but slightly glazed, and washed with brown. The decoration is marked off by five double lines, target fashion, but at unequal distances, the largest being at the side, which is filled with conventionalized flowers springing from eight rocks. At back, between the usual double rings at top of stand and edge, are six large conventionalized flowers. This piece may be taken as belonging to the Sino-Persian class.

Blue and White Hawthorn.

The "hawthorn pattern"—really the "prunus," which produces its blossoms before its leaves—is to be met with bearing very early date-marks; but it is now generally held that none are genuine previous to Yung-ching (1723–1736), "and the finest and most prized examples were probably made about this date."

Quoting again from the Burlington (1895) Catalogue, p. xxii.: "In the modulated or reticulated backgrounds, where colour is laid on very unevenly between a network of straight dark lines, crossing each other like fissures in ice or crystal, an effect of great depth and transparency is sometimes obtained. The origin of this ground is disputed. It may have been based on their admiration for "crackelled" china; it may be a mere decorative device to get variety and profundity of colour. Sometimes the dark marks are drawn with great sharpness. It has been suggested that the motive of these pieces is the falling of prunus blossom on ice in early spring. The Chinese are quite poetical enough to have conceived such a charming fancy." [8]

[8] It is quite true that the so-called hawthorn is but a ceramic expression for the singularly beautiful effect of the falling blossoms of the early plum on broken ice, which has floated down the rivers from the north, finding the plum in full bloom in the neighbourhood of the river mouths.—T. J. L.

Nos. 247, 248, 249, although not in themselves fine specimens, serve to indicate three of the many varieties of prunus blossom to be found in the so-called "hawthorn pattern." Ginger-jars should have porcelain covers, but in many cases these have been lost, when they are generally replaced by covers made of wood, similar in shape to the original porcelain ones. Where there is a porcelain cover it should be carefully examined, to see that it is of the same pattern as the jar itself, for tops that have no jars are made to do duty on jars that have lost their tops. Given the same quality, a jar with its own cover is worth more than one with merely a wood cover.

No. 247. Porcelain ginger-jar. Height, 8 inches. No mark. Base glazed. With three quatrefoil reserves decorated with symbols. This is what is known as the "ascending stem hawthorn," or prunus. When the spray hangs from the top it is called "descending stem hawthorn."

No. 248. Porcelain ginger-jar. Height, 6 inches. No mark, but two blue rings. Glazed base. On this the flowers are drawn in cross-shaped groups. This is known as "blob hawthorn," as only the centre of the bloom is seen.

No. 249. Porcelain ginger-jar. Height, 8½ inches. No mark. Glazed base. Here the flowers are arranged in triangular groups. This also is "blob hawthorn."

Blue and White Soft Paste.

No. 250. Dish with flange of good porcelain. Diameter, 7⅝ inches. Height, 1⅜ inch. No mark. Edge of stand unglazed. The diaper borders are marked off with faint blue circles, the centre being decorated with a jardinière containing dwarf pine and bamboo, also flowers. The trellis-work diaper band on the side is broken by four W-shaped spaces containing a fish-shaped object. The back has two blue circles on the flange stand, one at the top of the rise and another at the edge. Two prunus and two pæony sprays. This is an example of soft paste.

No. 251. Plate of fine porcelain. Diameter, 11⅞ inches; height, ⅞ inch. No mark. Edge of stand unglazed. This has probably belonged to a dessert service, but the style of painting is the same as the above, of which it may be taken as the equivalent for the European market. It will be noticed

247. 248. 249. [*To face p.* 156.

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[*To face p.* 156.

252. 253. [*To face p.* 157.

that the inside trellis-work diaper band is broken by the same W-shaped spaces. The central decoration consists of willows, pæonies, etc. This also is soft paste.

Blue and White Mandarin.

Nos. 252 and 253 are what we may call "blue and white mandarin," and it will be noticed that the surface of No. 253, between the medallions, is sown with hemispheric points resembling shagreen, or rather, according to the Chinese expression, "chicken's flesh." In both these pieces the medallions are marked off by a narrow framework of raised porcelain, and, as is usual with mandarin china, there are two large and four small medallions, the rest of the surface being decorated with flowers and foliage.

No. 252. An inverted pear-shaped jar with lion cover. Height, 11¾ inches. No mark. Owing to the deep blue with which this description of china is decorated, it is necessary to leave the ground uncoloured where the two Chinese figures are saluting each other, or they would not be seen. This has rather the effect of making the figures appear to be in a cavern.

No. 253. A straight beaker. Height, 9¾ inches. No mark. This is the usual shape of mandarin beakers. The decoration is similar to that on No. 252, and seems to vary but little in any of the blue and white of this class. This is not the "willow pattern" proper, of which the following is a description as it appears on our plates, and gives the tale of the "willow pattern":—

"To the right is a mandarin's country seat; in the foreground is a pavilion, in the background an orange tree; and to the right a peach tree in full bearing. The estate is enclosed in a fence. At one end of the bridge is the famous willow tree, and at the other a gardener's cottage. At the top of the plate, left-hand side, is an island with a cottage on it. The birds are doves. The three figures are the mandarin's daughter with a distaff in her hand, the lover, and the mandarin. The story is this. The mandarin had an only daughter, Li-chi, who fell in love with Chang, her father's secretary; and he lived in the island cottage at the top of the plate. The mandarin forbade the match, and the lovers eloped, and

lay concealed for a time in the gardener's cottage, and from thence made their escape to the island home of the lover. The father pursued them with a whip, and would have beaten them to death had not the gods changed them into turtle-doves. It is called the willow pattern because, at the time of the elopement, the willow began to shed its leaves."

Blue and White Mandarin Borders and Diapers.

No. 254. Plate with shaped rim of coarse ware. Diameter, 10 inches; height, $\frac{7}{8}$ inch. No mark. Stand thinly glazed and washed with brown. Excepting the small six-pointed reserve in the middle, decorated with a flower, a few leaves, and two butterflies, and the three sceptre-head-shaped reserves filled with scenery, the surface is entirely covered with the curl-work so frequently met with in the polychrome pieces of this period, which in this case is relieved by white lotus flowers.

No. 255. Dish of coarse ware. Diameter, $9\frac{1}{4}$ inches; height, $1\frac{3}{4}$ inch. No mark. Edge coloured brown; stand thinly glazed and washed with brown. The decoration here is marked off by the old blue circles surmounted by sceptre heads; but the border is entirely new, and is the distinctive feature in its many varieties of what may be termed blue and white mandarin. In this particular instance we seem to find traces of the double diamond symbol, if not of the joo-e head; but the most notable features are the curl-work above referred to—flowers, butterflies, and those indescribable adjuncts which go to make up these lace-like borders. The centre is decorated with the usual Chinese landscape.

Blue and White Indian China.

No. 256. A plate of fine porcelain. Diameter, $8\frac{5}{8}$ inches; height, $1\frac{1}{8}$ inch. Mark, diamond with ribbon in two blue rings. The design is marked off by one blue ring at the edge, and two at the bottom of the rise, connected by four bands of trellis diaper-work, the spaces between being filled in with a spray showing two flowers each. In the centre two rocks, from which spring chrysanthemums and grasses; at back of rim two sprays. This piece, although it no doubt originally formed part of a dessert service, is superior in quality and decoration to many pieces in the first section of this class, and shows how

[255. [*To face p.* 158.

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257. [*To face p.* 158.

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259. [*To face p.* 159.

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261. [*To face p.* 159.

difficult it is to form any hard and fast line between the two. It would seem also to prove that some of the better Indian china was marked, perhaps, with a view to increasing its value in the European market.

No. 257 is a rougher example of a somewhat similar design to the last. A plate of not quite such good material. Diameter, 9 inches; height, $1\frac{1}{8}$ inch. No mark. Brown edge; no glaze on edge of stand. Decoration, one blue line at edge with two a little lower down, the space between being filled in with coarse diaper-work, having four reserves with a sprig in each. In the centre a scroll decorated with four hollow rocks in form like a bridge, with a fence at one end. Springing from the rocks, bamboo, pæony, and other flowers. A flower-spray top and bottom of scroll.

No. 258. Dish of fine porcelain. Diameter, $8\frac{1}{8}$ inches; height, $1\frac{1}{2}$ inch. No mark. Stand but thinly glazed. The sole decoration is a river landscape, with pavilions on each side and a bird midway between. The dish itself is of very white porcelain, and the blue of good colour, carefully painted.

No. 259. Plate with shaped rim of fine white porcelain, brown edge, stand unglazed. No mark. Diameter, $8\frac{3}{4}$ inches; height, 1 inch. The blue is rather lighter in colour than the above, but the painting seems executed with equal care. The centre, marked off by one blue line and sceptre heads, is decorated with seemingly another river landscape, containing a pagoda in the distance; while on the rim are thrown two large and two small flower-sprays.

No. 260. Plate of white opaque-looking porcelain. Diameter, $11\frac{1}{8}$ inches; height, $1\frac{1}{8}$ inch. Mark, a four-legged vase in double circle. Edge of stand unglazed. The decoration is marked off by a double and single circle; on the former stand four rocks, from which spring flowers, probably the prunus, pæony, lotus, and chrysanthemum, which, with small flowers between, cover the rim. In the centre stands a basket of flowers, the former showing in its composition a very usual variety of the honeycomb and triangle diaper patterns. At the back of the rim are three flower-sprays. This has all the look of a dinner-plate.

No. 261. A deep plate of bluish-coloured porcelain, with narrow rim. Diameter, $8\frac{1}{2}$ inches; height, $1\frac{1}{2}$ inch. No mark.

Brown edge; stand unglazed at edge. The decoration is marked off by two double circles. Falling from those at the edge, and covering the rim, are eight ornaments, the four double ones being white or blue, showing the sacred gem or pearl. Pointing inwards from the double circle on the bottom of the plate, is a ring of the usual sceptre-head scrollwork; while in the centre, on a leaf, stands a jardinière, containing flowers and a vase. In the latter we see the two peacock's feathers, two scrolls, and a joo-e. On the body of the vase we also find a joo-e (or sceptre) head. At first sight it seems strange that the Chinese artists should place these heavy weights on such a frail support as a leaf, but it is probably intended to represent one taken from the great jadestone tree, which is supposed to have grown in the garden of Si Wang Mu.

No. 262. Plate with waved edges (six waves in all). Diameter, 13 inches; height, $1\frac{1}{8}$ inch. No mark. Edge of stand washed with brown. Decoration, at the edge two blue lines, on which stand sixteen sceptre heads. Centre of plate is decorated with flowers and one butterfly or moth, enclosed by two blue lines, on which are placed sixteen so-called cartouch ornaments, enclosing alternately a flower on stem and suspended.

The porcelain has peeled off the edge, showing the plate itself to be made of dark-coloured material. It is difficult to say whether this plate has had the edge coloured brown originally or not.

No. 263. Plate, brown edge. Diameter, $13\frac{3}{4}$ inches; height, $1\frac{7}{8}$ inch. The edge of the stand has been washed with brown. This plate seems to be made of much the same material as the above, but the decoration is very different, and the blue of lighter shade. Near the edge, one blue line, from which fall four white on blue and four blue on white pointed decorations covering the rim. In the centre two jardinière, with prunus and pæonies, along with a lute, protected by a cover or bag.

Blue and Other Colours under the Glaze.

This section differs from the last only in that other colours are used along with the blue before the piece is fired, instead of afterwards, as in most of the polychrome classes.

No. 264. Conical-shaped vase with neck cut off; fine

262.

263. [*To face p.* 160.

264. [*To face p.* 160.

265. 266. [*To face p.* 161.

porcelain. Height, 8¼ inches. Mark, Ching-hwa, 1465-1488. Decorated with two four-claw dragons. These are outlined in blue with heads in the same colour, the scales being in peach-coloured red. The nebulæ are blue, but when a ball is attached, as is the case in the spaces between the dragons, it is red. This piece is probably a Kang-he (1661–1722) reproduction of what the Chinese consider was made during the Ching-hwa period.

In addition to red, we find various shades of brown, as also a sort of peach-colour under the glaze, but it is not many colours that will stand the heat of firing necessary to convert the paste into porcelain. The peach-coloured pieces are known as "peach-ware."

Doolittle, p. 531: "While the emperor appropriates the five-clawed to his own use, the officials and people may, and do under some circumstances, use a representation of the four-clawed dragon. One of the doors of the examination hall, where candidates for the second literary degree meet to compete together, is called the 'dragon's door,' and the successful candidates or competitors for this degree are said to 'leap' or ascend the 'dragon's door.'"

Red and White.

It seems advisable to collect these red pieces into a class by themselves. In some cases the red is under the glaze, when the piece would belong by rights to the "blue and other colours under the glaze" section, but the greater number are in red over the glaze, as in most of the polychrome class. These latter are often relieved by figures in blue under the glaze. Some pieces are covered with a bright coral-coloured enamel. These are known by the name "coral."

Red under the Glaze.

No. 265. Vase of coarse porcelain. Height, 8¼ inches. No mark, but one blue circle. Two blue circles at foot, one on each side of the narrow collar on the neck, and one at the mouth of the vase. Decorated on one side with a five-clawed dragon, and on the other by a *fung-hwang* (phœnix), the remaining space being powdered with nebulæ, all in red under the glaze.

The dragon is the symbol of the emperor, and the phœnix of the empress; this is an old motive, representing the emperor and empress.

Doolittle, p. 530: "The emperor appropriates to himself the use of the true dragon, the one which has five claws on each of its four feet. On his dress of state is embroidered a likeness of the dragon; his throne is styled the 'dragon's seat;' his bedstead is the 'dragon's bedstead;' his countenance is the 'dragon's face;' his eyes are the 'dragon's eyes;' his beard is the 'dragon's beard;' the pencil with which he writes is called the 'dragon's pencil;' his body is the 'dragon's body.'"

Red over the Glaze.

No. 266. Porcelain bowl, fluted so as to be somewhat octagon in shape; gilt edge. Height, 3¼ inches; diameter, 7 inches. Mark, Taou-kwan seal in red, 1821–1851. This piece is covered with red over the glaze, the four sprays of bamboo, prunus, pæony, and lotus with which it is decorated being left uncoloured so as to show up white on the red ground. It will be noticed that the bamboo is introduced here instead of the chrysanthemum (see Coral, p. 163).

No. 267. A porcelain fish-bowl. Height, 7 inches; diameter, 9¾ inches. No mark. The base is slightly recessed and glazed, with exception of the edge on which the piece rests. The decoration consists of nine red lions playing with three balls (*chus*) of different patterns, coloured blue, yellow and pink; the ribbons attached to the balls are iron-red, same as the lions.

Anderson, p. 324: "The lion of the artist is by no means a formidable beast, despite its big eyes and fierce countenance. It is usually depicted with beautifully curled mane, disporting amidst pæony flowers, or indulging in kitten-like gambols with a sacred gem, as harmless as its pictorial brother in European heraldry, and offering even less resemblance to the real 'monarch of the forests.'"

The inside is plain, except on the bottom, where a few dark green rocks, with light green water-plants and seven small red gold-fish, are all painted in miniature, seemingly to represent distance when filled with water.

267. [*To face p.* 162.

269. 268. [*To face p.* 163.

This piece is probably an eighteenth-century reproduction of this very old Chinese motive. In the history of King-te-chin, we read that during the Yung-lo period (1403–1415), cups were made decorated with lions rolling a ball.

Pieces like this are known by the name "rouge de fer," from the colouring being in iron-red.

Coral.

Red and White.

No. 266 should come under this heading.

Red over the Glaze, with Blue under the Glaze.

No. 268. Bottle. Height, 14½ inches. No mark. Covered with a deep coral-red over the glaze, the other decoration being in blue under the glaze. On the side shown is a four-clawed dragon, surrounded by roundish-shaped clouds, or fire-balls, from each of which four flames project. These are often met with on dragon pieces. On the other side are three fish jumping out of the water, the centre one, with a scroll from its mouth containing a small dragon, no doubt with reference to the sturgeon of the Yellow River winning dragonhood by passing the rapids of Lung Mên.

Anderson, p. 224: "The carp in Japan serves as an emblem of vigour and perseverance. It is frequently drawn in the act of leaping the cataract, success in the ascent being fabled to win its promotion to dragonhood. This belief is evidently derived from the Chinese legend, that the sturgeon of the Yellow River makes an ascent of the stream in the third moon of each year, and if successful in passing above the rapids of the Lung Mên, becomes transformed into a dragon."

No. 269. Jar with cover, flat unglazed base. Height, 14½ inches. No mark. This is decorated with coral-red waves painted over the glaze, amidst which the eight immortals appear in blue under the glaze, standing on various animals. The band at the neck is white and blue, with red ornament in the four reserves. The neck is decorated with crabs and cray-fish in blue under the glaze. The flange of the cover is the same, but with green enamel foliage introduced here and there. The cover is decorated in the same manner as the jar, with a figure on one side and stag on the other.

Famille Noire.

M. Jacquemart makes very slight mention of this class, and it did not get the above name by which it has come to be known from him. The chief pieces in this section are vases of various shapes, covered with black, which, when looked closely into, are discovered to be coated with green over the black. The decoration generally consists of prunus blossom (hawthorn pattern), sometimes mixed with coloured flowers, the theory being that the plain white prunus is the earlier style of ornamentation, and that the coloured flowers are of later date.

No. 270. A rectangular vase. Is a very good example of this class, and belongs to the Salting Collection in South Kensington Museum. The sprays of prunus blossom hang from neutral-tint stalks, on one of which perches a canary-coloured bird with green wings. The green with which the vase is coated over the black can be seen at the joo-e heads on the shoulders of the piece. In this instance the black is relieved by a white margin at the edges, which is not unusual in the rectangular shapes, but most of the pieces in this section are entirely covered with black.

There are also vases, jars, and bottles to be met with in this class, covered with merely a black glaze, decorated with coloured flowers or other designs; but these are not the same as the above, and might be called "plain famille noire."

Peau d'Orange.

So called by the French, because the surface is rough, resembling the peel of an orange. This ware is of coarse texture, a sort of earthenware covered with a glaze, which forms the orange-peel surface. It is generally of a dark colour, and decorated with coloured figures. It is to be met with of various dates, from pretty early times onwards.[9]

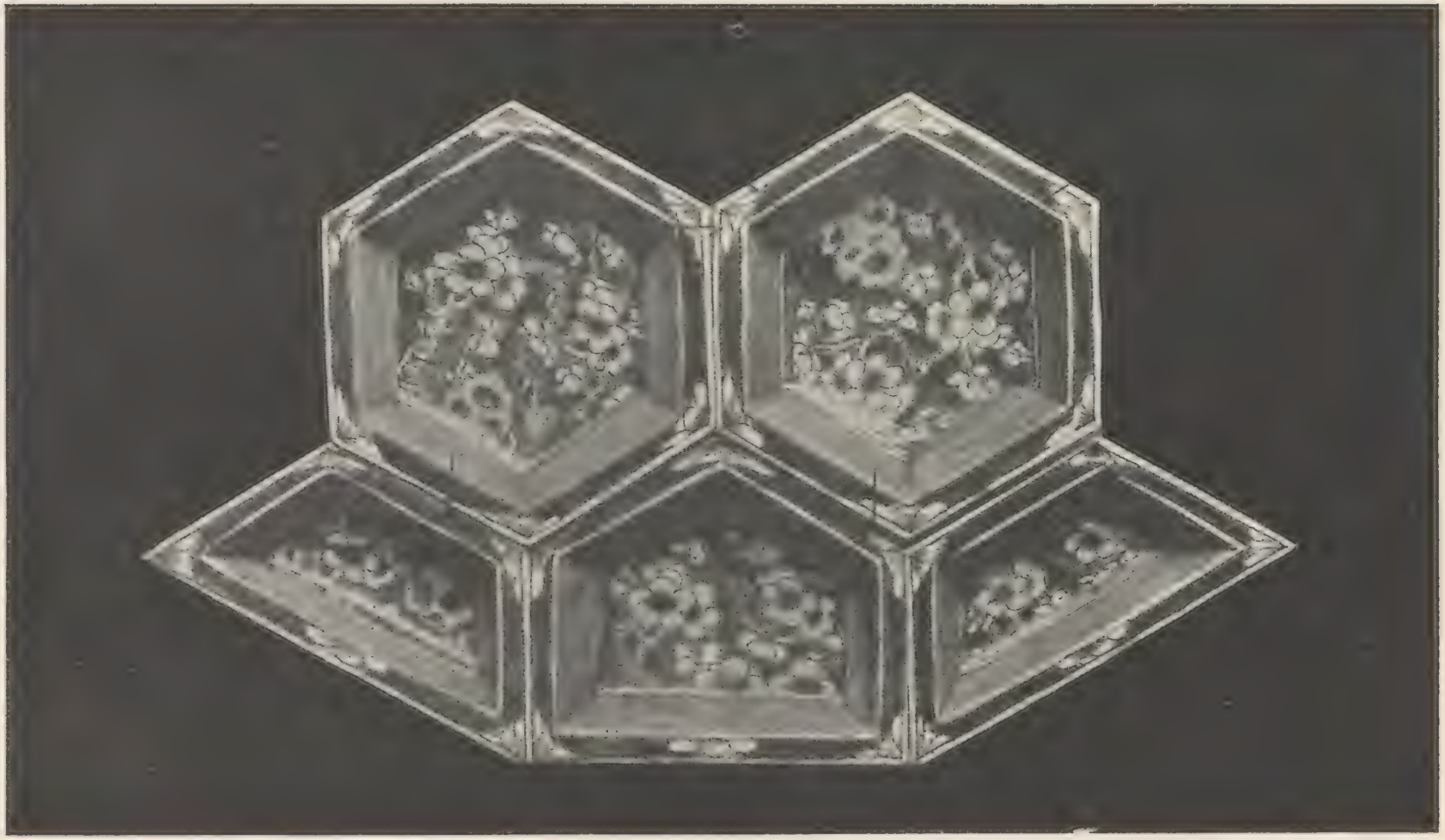
No. 271. A hexagonal holder. Height, 11 inches; diameter, 4⅝ inches. No mark. Made of coarse brown ware, covered with a very dark purple, almost black, peau d'orange glaze, decorated with figures in white, green, yellow, and brown;

[9] The so-called Peau d'Orange effect is found on very fine porcelain as well as earthenware, and I am of opinion that it is a peculiar process of enamelling.—T. J. L.

270. [*To face p.* 164.

271. [*To face p.* 164.

272. [*To face p.* 165.



273. [*To face p.* 165.

274. [*To face p.* 165.

variegated key border at top, and plain cartouch ornaments at bottom, both in white, which looks more like "slip" than enamel.

Painted on Biscuit.

There is a certain affinity between this class and the famille noire; the groundwork is yellow instead of black; still, the scheme of decoration is much the same, as also the colours and mode of application. This is seen in the sweetmeat tray, as also in

No. 272, a rectangular vase, with stand and dragon handles, belonging to the Salting Collection at South Kensington Museum. Here again we have the white prunus, with stalks in neutral tint and the white margin at the edges, but in this piece there is a large blue enamel rock in the foreground, which is not usual. The diaper-work on the stand, however, follows the general rule of this section, being green trellis-work on a yellow ground.

No. 273. Part of a sweetmeat tray, consisting of nineteen pieces in all, seven hexagonal centre dishes and twelve marginal pieces. Total diameter, $18\frac{1}{4}$ inches. No mark. In this description, the colours seem to be laid on the unglazed biscuit, so look thin, while the ware is rough to the touch. The colours consist generally of green, yellow, white, and neutral tint. In this instance, the sides of the dishes are coloured light yellow, the bottoms and rims being green, on which prunus blossoms with neutral-tint stalks spring from light green rocks, the flowers being marked off in Indian ink; the edges are white. Behind, the backs are washed with thin white glaze, the rise and back of rim being green, on which are thrown bamboo sprays in black. These trays are sometimes decorated with figures, also with waves and other designs. The teapots belonging to this class generally have the handles painted in imitation of rattan (wicker) work.

No. 274. A lion with its *chu* and cub. Height, 20 inches. No mark. The lion is nearly entirely covered with a brilliant green glaze, but it is in the stand that we find the distinctive features of this class. Here we have the pale yellow ground with the green trellis-work and the flowers lightly painted. The corners of the stand, it will be noticed,

are imitation bamboo. Suspended from the collar round the lion's neck are two charms, probably intended to represent pearls. It is a very common error to confuse the lion with the kylin, which is the more excusable, as the Chinese often paint the latter rather like the lion, as in No. 318, but it can always be told by its hoofs instead of paws and the antler-like protuberance.

Partly Coloured, Partly Glazed on Biscuit.

Figures.

We have seen that the Chinese made numerous figures in white porcelain; we must now glance at those decorated in colours. Nos. 275, 276, 277, are covered chiefly with green enamel, but figures are to be met with belonging to nearly all the various classes of porcelain, while in size they vary as much as in material and colouring. Nearly every description of animal is also to be found in these figures. As a rule, the older the figure the ruder it is in form, composition, and colouring.

No. 275. Female figure. Height, 9¼ inches. No mark. In the right hand is a lotus seed-pod, which points to the figure being intended for Ho Seen-koo, one of the eight immortals. Her head-dress is in the shape of a lotus leaf; the cape of her tunic and waistband, it will be noticed, are decorated with joo-e heads.

No. 276 is a very popular group in China; it illustrates the advantage arising from mothers bringing up their sons properly. Sum Liang was a widow, whose son, Song Loh, would not study, so every day he did not learn something she cut with a knife the cloth she had that day woven. This, after a time, so impressed Song Loh, that he set to work with a will, and in due course became Prime Minister of China. A somewhat similar tale is told of Mencius and his mother (see Mayers, p. 154). On the stand at the boy's head is a root, from which as winter goes flowers will spring, when it will look like a little rockery.

No. 277 is said to be one of the eight immortals, and such being the case, Europeans would suppose it to be Chang Ko-

277. 276. 275. [To face p. 166.

278. [*To face p.* 167.

279. [*To face p.* 167.

280. [*To face p.* 167.

laou with his bamboo tube; but the figure is stated to be that of Tsaou Kwo-kiu, with a roll in his hand instead of castanets.

The stands of these figures seem to be biscuit, thinly but not entirely covered with coloured glaze, while the faces appear to be white porcelain.

Powdered Blue.

What the French call "bleu fouetté" is easily recognized from its speckled appearance, the colour not being put on evenly, but so as to give a mottled look. This blue is under the glaze, and sometimes extends over the whole surface, when it is generally ornamented with gilt diaper-work, in some cases with "white slip." Most commonly, however, white reserves are left, which are decorated with figures, flowers, and symbols, in blue or red under the glaze, or with various colours over the glaze, in which latter case the "famille verte" style is usually employed. The best powdered blue belongs to the Kang-he period (1661–1722).

No. 278. Cylindrical porcelain vase covered with powdered blue, no other decoration being employed. Height, 17¾ inches. No mark. Although the photograph gives no idea of the colour, it at least indicates the uneven method in which the blue is applied, thus giving rise to the name by which this class is known. As above stated, these vases are generally ornamented with gilt work, as on the neck of No. 280, or on the rim of plate No. 281.

Powdered Blue with White Reserve filled with Famille Verte.

No. 279. Porcelain jardinière. Height, 9¾ inches; diameter, 12 and 6¼ inches. Mark, leaf in two blue rings. Powdered blue with eight variously shaped reserves in two tiers, filled alternately with flowers and animals. As seen in the photograph, there is at the top a yellow dog of Fo with green and blue back, and two hares below to the reader's left.

Powdered Blue with Gilt Ornaments, and Reserves filled with "Famille Verte."

No. 280. Porcelain jar with cover. Height, 22 inches. Mark, hare in two blue rings. Powdered blue with gilt

symbols and fillets. Twelve lotus-shaped medallions on jar and six on cover, filled alternately with symbols and flowers in famille verte colours. The gilt ornamentation will be noticed on the neck, as also the gilt symbols at foot, in the middle and on the shoulder of the jar, on the blue between the reserves. At the foot of the two medallions with symbols, shown in the photograph, will be noticed two circles interlocked; these probably represent armlets.

Mazarine Blue with Gilt Ornaments, White Reserve, and Chrysanthemo-Pæonienne Flowers.

No. 281. Plate. Diameter, 16½ inches; height, 2¼ inches. Mark, lozenge-shaped symbol in two blue circles. In the white reserve the flowers spring from a blue rock, which rises like the trunk of a tree; a large gold-red pæony occupies the centre, surrounded by green and gold leaves, and smaller flowers of various colours. The fencing at foot, it will be noticed, is made of swastikas. The blue on the rim and side is decorated with the hawthorn pattern in gilt.

Mazarine Blue with Coloured Figures.

Nos. 282, 283. A pair of cylindrical vases. Height, 13½ inches. Mark, two fish joined at their heads by fillets, and enclosed in two blue rings. These are given as specimens of mazarine blue decorated with coloured figures in green and other brilliant enamels; in this case they are the eight immortals. The figures seem to be marked out on the porcelain before the blue is put on, so that the faces, hands, and other parts not clothed remain white. With the exception of a key pattern band on the flange at the top, there is little gilt employed on these vases.

It will be noticed that in these pieces the colour presents a more even surface, and is not mottled as in the case of powdered blue, to distinguish them from which the term "mazarine blue" is employed.

283. 281. 282.

[*To face* p. 168.

PAINTED IN COLOURS OVER THE GLAZE.

This is the largest and most varied of all the divisions, embracing, in addition to the famille chrysanthemo-pæonienne, famille verte, and famille rose of Jacquemart, the mandarin, eggshell, and India china subdivisions, to say nothing of exceptional pieces that may not come under any of these headings.

As before stated, in this class the colours are painted on the glazed porcelain, and then burnt in at a lower temperature, but occasionally we find that the decoration is in part under the glaze; for instance, we have vases ornamented with blue under the glaze, and green enamel over the glaze, as in the powdered blue section.

The Chinese generally speak of the polychrome class as "five-coloured," referring to the red, green, blue, yellow, and purple or black with which they are as a rule decorated.

Famille Chrysanthemo-Pæonienne.

It is difficult to understand why M. Jacquemart ever formed this class, as it does not seem to exist in reality, for all the pieces that might be included in it belong either to the famille verte or the famille rose classes.

There are a certain number of pieces in both these classes decorated with pæonies or chrysanthemums, or both, which, in distinction to those decorated with historical, mythological, or other such subjects, may be called pæony pieces, but they would be better treated as subsections of the verte, or rose classes. However, as M. Jacquemart has named this pæony class, the reader would probably wonder if no notice were taken of it here, so a few specimens that might be considered as belonging to the pæony class, if any such class really existed have been collected together under this pæony heading, instead of placing them in their proper sections in the verte and rose, classes.

We will begin with the rose pieces, as in them the so-called pæony style of decoration may be said to be most marked, consisting of pæonies and chrysanthemums springing from rocks

of blue enamel, with often a phœnix (*fung-hwang*), and it may be a butterfly or two.

In the famille verte pieces the flowers spring from the ground or from rocks of green or blue enamel, while there are pieces where the decoration is in part in blue under the glaze. In these "pæony verte" pieces there seems to be an absence of symbolical ornamentation, while diaper borders are but sparingly employed. If genuine, these verte pieces belong to the Kang-he period,[10] the rose, of course, being of later date.

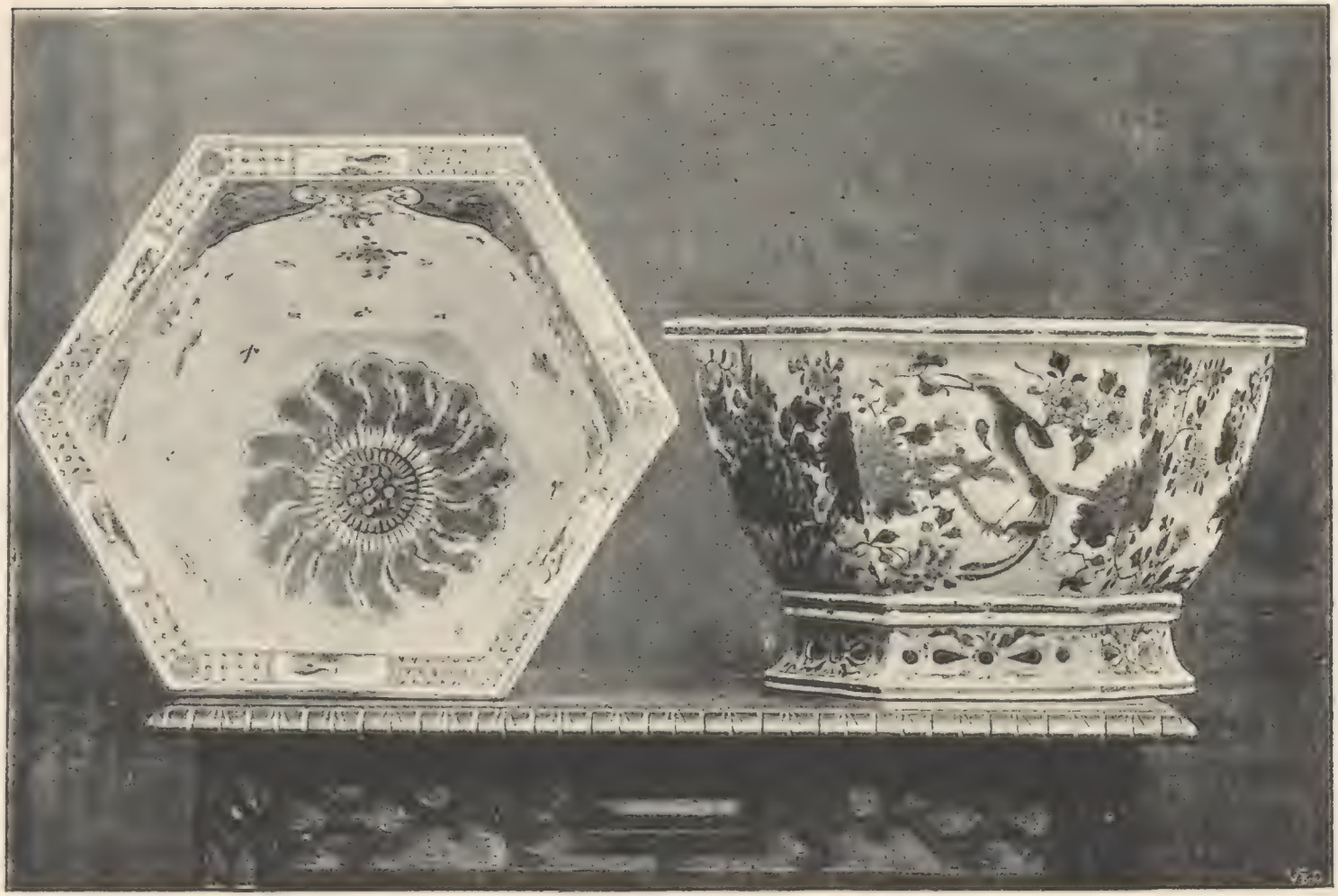
Rose Pæony.

No. 284. A globular fish-bowl. Height, 16 inches; diameter, 24 inches. No mark. Glazed base, biscuit-ware lion heads, through which there should be copper rings to lift the bowl by. Wide flange at top decorated with honeycomb diaper-work in red, broken by six large reserves with landscape and six small with flowers. A string of butterflies and flowers top and bottom, then two red and gilt key pattern borders, between which the body of the bowl is covered with red scroll-work, decorated with a lotus arabesque in colours. The two large reserves are filled with flowers in gold, red, and other colours, with a *fung-hwang* standing on a blue rock with joo-e head fence. The two small reserves are decorated with flowers. At foot of the bowl is a green scroll-band with pink flowers. The inside originally was covered with fish and water-plants, but these have been almost obliterated by use. This bowl was sent from China as a Keen-lung (1736–1795) piece.

Doolittle, p. 532: "While the emperor is represented by the dragon, the empress is represented by the phœnix. Some say this bird has entered China only twice, and these visits were made during the lives of eminent men, who flourished more than three thousand years ago. The common people dare not use its supposed likeness to promote their private purposes, except on certain occasions and under certain circumstances, in accordance with established customs. But should any one have the presumption to use the likeness of either dragon or phœnix, in a manner not in accordance with

[10] The Japanese porcelain of this class of the eighteenth century is quite evidently only a reproduction of the Chinese work.—T. J. L.

284. [*To face p.* 170.



286. 285. [*To face p.* 171.

287. 289. 288. [*To face p.* 171.

established custom, to promote his private ends, he would soon, doubtless, have abundant occasion to regret the attempt. An incident occurred at this place (Fuhchau) several years ago illustrating this remark. A certain banker adopted as his device, on the margin of the bank-notes, the image of the phœnix. As soon as these notes were issued, the servants, or runners, of some of the mandarins demanded of him a sum of money, which he refused to give them, deeming it exorbitant. On the matter coming to the knowledge of the mandarins, they took or countenanced measures, which resulted in extorting a large sum of money from the banker, and finally, in his ruin. His crime or fault was simply that of using on the border of his bills the likeness of the phœnix, which was regarded as a trespass on the prerogative of the empress."

Nos. 285, 286. Two hexagon, flanged jardinière with pierced stands, evidently rough stoneware, covered with white glaze, on which the decorations are painted in brilliant enamel colours, the pæonies in a rich red, the chrysanthemums in yellow and other colours, while the bird (of paradise?) is in various shades of gold-red. Inside, the design at the bottom is yellow bordered with blue, other colours in the centre. Round the top the ornamentation is brown curl-work, relieved with blue spaces and coloured flowers. The diaper-work on the flange is polychrome enriched with gilding. No mark. Probably Keen-lung (1736–1795).

Nos. 287, 288. A pair of quatrefoil vases with covers; coarse porcelain. Height, 10½ inches. No mark. Red and pink pæonies with other flowers, with foliage in peacock blue and light green enamel; pink bands top and bottom, with green band on covers. Rightly called, these are famille rose on account of the general tone of the colouring, but by design they belong thoroughly to the so-called pæony class, and it would seem better to distinguish them as "rose pæony." In the same way, where pink appears in a famille verte piece, instead of calling it famille rose, because there happens to be more or less pink mixed in with the green enamel, it would be better to describe it as "rose verte."

No. 289. Porcelain dish. Diameter, 8¾ inches; height, 1 inch. No mark. Brown edge. At the rim is a light green band, with trellis-work diaper in Indian ink, broken by four

reserves with flowers. The chrysanthemum in the middle is of shaded gold reds; the other flowers are of various colours springing from what seems originally to have been a gilt rock.

No. 290. Porcelain dish. Diameter, 15 inches; height, $2\frac{3}{8}$ inches. No mark. Three spur-marks. The decoration is marked off by three red lines near the edge, which is brown; the space between the two upper lines is filled in with black trellis-work upon a green enamel ground, the four reserves showing each part of a flower in dull red. The motive is thoroughly Chinese. A *fung-hwang* stands on a rock of blue enamel, which rears up behind it like the trunk of a tree, above which again towers the stem of a magnolia, showing its blossoms in various red and white enamels relieved by a tinge of green. Two of the pæonies are in gold-red; the third, as also the body of the bird and the joo-e head enclosure, are all in a dull, dirty-looking red put on very thinly. The wings of the bird are brightened up by green, blue, and yellow enamels, as also the head, neck, and tail. In spite of the spur-marks, this piece seems, beyond all doubt, to be of Chinese origin.

Plain Pæony.

No. 291. Porcelain plate, waved gilt edge. Diameter, 15 inches; height, 2 inches. Mark, lozenge-shaped symbol with fillets in double blue circles. Three red and green sprays at back of rim. The decoration is marked off by black lines, except in the centre, which are red with gilt between, enclosing a red chrysanthemum with gilt centre. The four rocks are yellow and neutral tint alternately, and from them spring sprays of chrysanthemums with red, yellow, neutral tint, and blue enamel flowers. The latter are nearest the rocks, and as usual are very blotchy, so taking from the charm of the design. The rim is covered with diaper-work in three patterns, the six reserves being filled alternately with symbols and flowers; the rocks from which the latter spring are yellow, relieved with neutral tint and blue enamel. There is no rose on this plate, and it is probably a late Kang-he piece. The diaper patterns on the border might enable it to claim a place in the famille verte class, but the centre decoration and that in the reserves in design and colouring are very different to that class, so that to keep it separate it has here been put in a

290.

291. [*To face p.* 172.

292.

293. [*To face p.* 173.

section by itself as "plain pæony." It is, in fact, an instance of a piece difficult to class, if not an early example of the transition period at the beginning of the eighteenth century.

Pæony Verte.

No. 292. A porcelain dish. Diameter, 11 inches; height, 1½ inch. Seal mark, in double blue circle, probably the same as No. 160 on Plate 13 in Sir A. W. Franks's book, "*Fan*, the maker's name, on coloured porcelain." The sides and edge are slightly waved; there is but a thin coating of glaze on the edge of the stand. The design is marked off by double red lines into twelve compartments, showing twelve sceptre heads at the rim. These compartments are filled with flowers, while in the centre flowers spring from a blue enamel rock. Four red and green flower sprays at back.

No. 293. A porcelain plate. Diameter, 10¾ inches; height, 1⅜ inch. Mark, a four-legged vase in two blue rings. The design is marked off by two red lines into six compartments on the rim, filled with flowers. In the centre three pæonies—neutral tint, red, and yellow—spring from an enamelled blue rock standing on a green ground; one larger and one smaller butterfly.

Green enamel being largely employed in the decoration of these two plates, they may be described as "pæony verte," the more so that the red is not from gold, as in the rose class.

Rich Pæonian.

Jacquemart, p. 65: "In some cases copper, green, and black unite to the fundamental tints, and constitute the class which may be called 'rich pæonian.'"

No. 294. A six-sided Chinese wine or spirit decanter. Height, 8½ inches. No mark. This piece is more or less fluted, and the lotus petals at foot are moulded in the porcelain. The decoration is marked off by two red lines; at the base there is a green band with black scroll-work, from which spring the lotus petals in red and white. The body is divided into six compartments, the corners thereof being filled with green and black; the flowers in this case, it will be noticed, do not spring from rocks, but are mere pæony sprays. The shoulder and lower part of the neck are decorated with two

tiers of cartouch-shaped ornaments, six in each tier, the spaces between in the lower being filled in with black on green; while, from a red and green collar halfway up the neck springs a row of sweet-flags in red and green. The mouth protrudes, and is recurved so as to prevent the contents escaping when the piece is tilted to pour from the spout. This is decorated with flowers in eight compartments.

Davis, vol. i. p. 305: "The wine in the meanwhile circulated freely. . . . We drank it in little gilt cups having the shape of an antique vase with two handles, and kept constantly filled by attendants holding large silver vessels like coffee-pots."

No. 295. Cup with cover, spout, and handle. Height, 4½ inches; diameter, 4 inches. No mark. This is similar in every way to the above, but the design, although marked off by red lines, springs from a blue line at the base. There are two blue lines above the wide green and black band, while the top of the knob on the cover, as well as the two blue lines below it, are all in blue under the glaze. In this piece, also, the flowers do not spring from rocks.

These are probably eighteenth-century pieces; in colouring they are similar to Nos. 292, 293, and should, properly speaking, be in the famille verte class, but, of course, "rich pæony" is a very useful name by which to distinguish this style of decoration.

Famille Verte.

So called from the decoration being chiefly in green enamel. Although some pieces are ornamented merely with flowers and diaper-work, this may be called the great historical class, for in it we find the emperors, statesmen, scholars, and warriors of China, with scenes from the famous plays and romances for which Chinese literature is so justly celebrated, all depicted in the most brilliant colours. In fact, in this section we have the life of China for hundreds of years past, with its social customs and history most clearly illustrated, the only difficulty being to supply the needed interpretation.

Some of the most beautiful specimens are those where the green enamel is combined with blue under the glaze. This class may be divided into three sections—green without blue,

294. 295. [*To face p.* 174.

296. [*To face p.* 175.

297. [*To face p.* 175.

green with blue under the glaze, and green with blue enamel, the last seeming to be most in favour at the moment.

The bulk of the pieces in this class seem to belong to the Kang-he (1661–1722) period, and famille verte may be said to form a special feature of that reign, as the famille rose does of the two following reigns.

With Blue under the Glaze.

No. 296. Porcelain beaker. Height, 1 foot 9⅜ inches; diameter, 8½ inches, at bottom 7¼ inches. No mark, unless it be a patch of glaze on the unglazed base. In this piece, blue under the glaze enters largely into the composition. The decoration is marked off by double blue lines, and there is a band of reticulated diaper-work at the top. The chief motive is the emperor receiving presents sent from some feudal state. At his back one of the panels and curtains are blue, as also the rock in front and the robe of the man who kneels before the emperor. From the blue rock in front spring plants in green enamel, above which appear the state umbrella, standards, and tops of halberds attendant on the emperor, who, like most of the other figures, is dressed in robes of green enamel relieved by iron-red. The raised band in centre is decorated with chrysanthemums and pæonies in yellow and red, with green and blue foliage; the rocks being of the latter colour. The lower part is decorated with red pomegranates on one side and red peaches on the other, as seen in the photograph, the leaves being in blue and green.

This is a Kang-he piece.

Many pieces belonging to this family would be classed as blue and white but for the introduction, in very sparing quantity, of green enamel. In such, the blue is generally very fine, as also the green enamel, which sometimes does not amount to more than a small quantity of foliage.

No. 297. Rectangular vase, unglazed base. Height, 14¾ inches; width, 4¾ inches. No mark. In this piece, as in the last, blue under the glaze enters largely into the composition. To the European eye the motive seems to be a tale carried round the four sides, but the Chinese say this is not the case. One side is said to be a scene from Say Siang Kee, or Western Window, namely, that of a gentleman making love

to a lady through her maid. Another shows the famous general, Han Sin, of the Han dynasty, asking his way of an old beggar-man. Another is taken from the "History of the Three Kingdoms," where one of the ministers brings about the downfall of the prime minister, Tang Tok, by making a present to him of his slave when he had promised the same lady, calling her his daughter, to Tang Tok's son, who, in a fit of jealousy, killed his father. The fourth side, as represented in the photograph, is said to be Kiang Keh and his mother, one of the twenty-four examples of filial piety.

Mayers, p. 80: "Kiang Keh, a scholar and public servant of the Ts-i dynasty, circâ A.D. 490, distinguished by his learning, uprightness, and filial devotion. In early youth, during the disturbances of that troublous age, he rescued his mother from a band of brigands by carrying her many miles upon his back. Himself taken prisoner on one occasion by the forces of the kingdom of Wei, he refused to abjure his allegiance, and was allowed to return to his own court with untarnished honour."

In the photograph, Kiang Keh and his mother are on their knees before some high authority (probably the King of Wei), who is seated with his standard-bearer behind. The curtain at the back is blue. Each of the corners on the shoulders of the piece is decorated with a symbol, while on the short cylindrical neck are three boys in colours, with a blue rock and green foliage; at the base, on all four sides, green palms and other verdure spring from blue rocks. The decoration is marked off by a blue line. That Kiang Keh and his mother were on a journey may be gathered from the umbrella with their two bundles slung on it.

This also is a Kang-he piece. The boys on the neck do not indicate anything relative to "mandarin china," and the whole piece is decorated in the old style; the Chinese, in common with many other Eastern nations, probably from motives of cleanliness, seem from early times to have shaved the heads of children.

Without Blue.

No. 298. Butterfly-case. Height, 11 inches. No mark. This is a very good specimen of fine reticulated ware. It

299. 298. 300. [*To face p.* 176.

consists of two parts, the body standing on four feet, with a flange rim, on which the lion (dog of Fo) topped cover rests. The colour decoration is in red and green, most delicately applied. This is a Kang-he piece. We have already seen (p. 99) in what high esteem the butterfly is held by the Chinese, so we need not wonder at their having these beautiful cages for the safe-keeping of their choice specimens.[11]

No. 299. Sacrificial cup. Height, 2 inches. No mark. This is a Ming specimen, the green being darker than in the Kang-he pieces, which are often decorated with fish-roe diaper-work, which gives them a speckled appearance. The general colouring of these cups of both periods is green and yellow, or rather fawn-colour. There is generally a conventionalized face depicted on these cups.

No. 300. Libation cup. Height, 3 inches. No mark. This belongs to Kang-he period.

The Chinese have sacrificial feasts to various deities, to ancestors, at the New Year and other seasons, the observances being much the same at all, with perhaps a change in some of the articles offered on account of their being in some way symbolical. The account given by Doolittle, at p. 180, of a feast to the dead, will enable us to form some idea of the part these cups play on such occasions: "There were offered in the hall before their tablets, a pig weighing one hundred pounds, a kid, five kinds of green vegetables, of each kind two heads or bunches, five kinds of fruit, and five kinds of seeds, as rice, wheat, beans, etc.; also salt, red dregs of wine, a piece of dried beef, bread-cakes made into five different shapes, a piece of raw pork, a small quantity of pig's hair and of pig's blood, ten cups of tea, and ten cups of wine. The vegetables and meats were all uncooked. Besides these, there were also ten dishes of food already cooked, consisting of meats, fish, fowl, and vegetables, arranged on a table placed before the tablets. . . . The head man at the proper time during the ceremony, while on his knees, all the rest of the worshippers being also on their knees, received three cups of wine, which he poured out, one by one, upon some straw placed at the bottom of a certain vessel.

[11] M. Grandidier, in his "La Céramique Chinoise," calls this a ritual vase, known as a *ting* (perfume burner). "I will mention in the first place those in the form of cages with reticulated sides."—T. J. L.

These cups were then refilled and replaced on a table before the tablet, whence they had been taken by the professor of ceremonies. Before the wine was poured out, he lifted the cups up reverently in front of him, as though offering them to the spirits supposed to be in the tablets. Three bowls of vegetables were presented, as if to the spirits, in the like manner, and then taken away and placed upon a table. The professor of ceremonies, at the proper time, knelt down and read, or rather chanted, a kind of sacrificial prayer to the spirits of the departed ancestors of the company present. They being all the while on their knees, then bowed down their heads toward the ground three times, when several rolls of coarse silk, or something in imitation of silk, were burnt. The great drum was beaten. All rose up at the command of the professor, and kept their allotted places. The cooked provisions intended for the feast were soon arranged on tables, in the proper or customary manner at feasts. The representatives of the families interested in the hall" (of their ancestors) "took their seats, and partook of the feast provided in the presence, as they believe, of their ancestors. All of them were males, no female being allowed to be present or participate in the festivities or solemnities of such occasions. At the close of the feasting, each representative took home with him some of the flesh of the pig which had been offered whole before the tablets. During the progress of the worship, they all knelt down five times, and while on their knees bowed down their heads simultaneously three times. There was no weeping, no smiling, and no talking, except by the professor of ceremonies. All was orderly, still, solemn, and reverent."

Nos. 301, 302. A cylindrical writing-brush stand. Height, 5 inches; diameter, $4\frac{1}{8}$ inches. No mark. Made of thickish ware. The base is wheel-marked, and only partly glazed, with a cavity bored in the centre and glazed. Decorated with enamelled colours in green, neutral tint, and yellow, relieved with red and black. Four male figures, presumably grandfather and grandson, with fan-bearer at back, while the son walks in front with a red hanging for door. Motive, probably the celebration of the grandfather's birthday.

Doolittle, p. 161: "When the head of a family has arrived at the age of seventy or eighty years, if the family are in good

301. 302. [*To face p.* 178.

303.

304. [*To face p.* 179.

305.

[*To face p.* 179.

circumstances, it is no uncommon occurrence to purchase materials for grave-cloths and for the coffin, and have them all made up in proper order, so as to have them in readiness when death calls away the beloved parent or grandparent. A piece of red silk or cloth is put on the coffin after it is finished, as an omen of good. Some red silk or cloth is also hung over the door on every succeeding birthday of the aged relative until he dies."

Nos. 303, 304, are of fine porcelain. Diameter, 8⅜ inches; height, 1½ inch. Mark, leaf in two blue rings. It will be noticed that the leaf is shorter on one side than on the other, and as this occurs frequently on these sort of pieces, it would seem, like the leaf on Nos. 315, 316, to be a distinctive mark.

No. 303 is decorated with red, yellow, and neutral-tint flowers with stems of the latter colour springing from green rocks, two butterflies, and other insects. The back is left plain.

No. 304. Two red in the middle and a yellow chrysanthemum at the side spring from green rocks, with a pair of butterflies above. The back is decorated with three red and green sprays.

The green rocks and general colouring class these as famille verte, but they may be called pæony verte. They probably belong to the Kang-he (1661–1722) period.

No. 305. A deep oblong dish with fluted sides and scalloped edge; coarse ware. Length, 15¾ inches; breadth, 12 inches; height, 3¾ inches. No mark. Base of stand unglazed. The decoration is marked off by black lines, and consists of crabs, fish, lotus, and other water-plants. Of the two crabs at the bottom of the dish, one is in neutral tint, almost black, the other iron-red, while the two fish are red and gilt. On the side the two large fish have very dark neutral-tint heads and backs with light green bellies, while the two smaller fish are bright red, the crabs and crayfish being in neutral tint, and the water-plants in green enamel. The boreer at top is a speckled green ground with red lotus flowers, the four reserves containing each a red fish. Outside there is a diaper border at top with four reserves, a red and neutral-tint flower in each, the rise being decorated on one side with prunus and bird, bamboo, etc., on the other side chrysanthemums with bird; at each end a large coloured spray.

This is really a basin to stand under a flat-backed cistern hanging on the wall.

Some of these may be Kang-he (1661–1722), the painting and colouring of this one is too fine to date from any earlier period; the wall-fountains, which these basins stood under, were in fashion in Europe about the middle of the eighteenth century, those made in Europe generally being dated about 1740 to 1780.

Nos. 306, 307, are similar in quality to No. 305, but at back have an oblong unglazed patch (see No. 120). This, however, seems to be no proof of age, as it is found on blue and white dinner services of coarse ware, and would appear to be a mark left by some support during the time of firing that removed the glaze.

No. 306. A rounded tray or dish. Diameter, 8½ inches; height, 1 inch. Coarse ware with fluted sides and scalloped edge. The decoration is marked off by black lines, and consists of flowers in red, gilt, green, and other colours, with birds and butterflies. The sides are covered with green and red diaper-work, and a row of red joo-e heads at foot, the four reserves being filled with butterflies and flowers. Outside, at rim, at band of triangle diaper-work in red, with four red and green flower-sprays below.

No. 307 is of similar thick, coarse ware. Length, 10½ inches; breadth, 6¾ inches; height, 1½ inch. The decoration, marked off by black lines, consists of a large flower-spray with two phœnixes (*fung-hwang*), the border on the sides being composed by a row of round symbols with knots below, followed by a band of red joo-e heads; the two large reserves are filled with flowers. Outside, at rim, is a band of red and green joo-e heads, with red and green flower-sprays beneath.

These are supposed to be early Kang-he pieces.

No. 308. South Kensington description: "Vase, for holding arrows, 'Chien-t'ung.' Porcelain square, decorated in enamel colours with lotus flowers on a red ground at the top; raised longevity characters and peach branches in the centre, dragons and *ho-hos*[12] at the bottom, square porcelain

[12] In describing a Chinese vase it would seem better to employ Chinese instead of Japanese terms. *Ho-ho* ought to give place to *fung-hwang*.—T. J. L.

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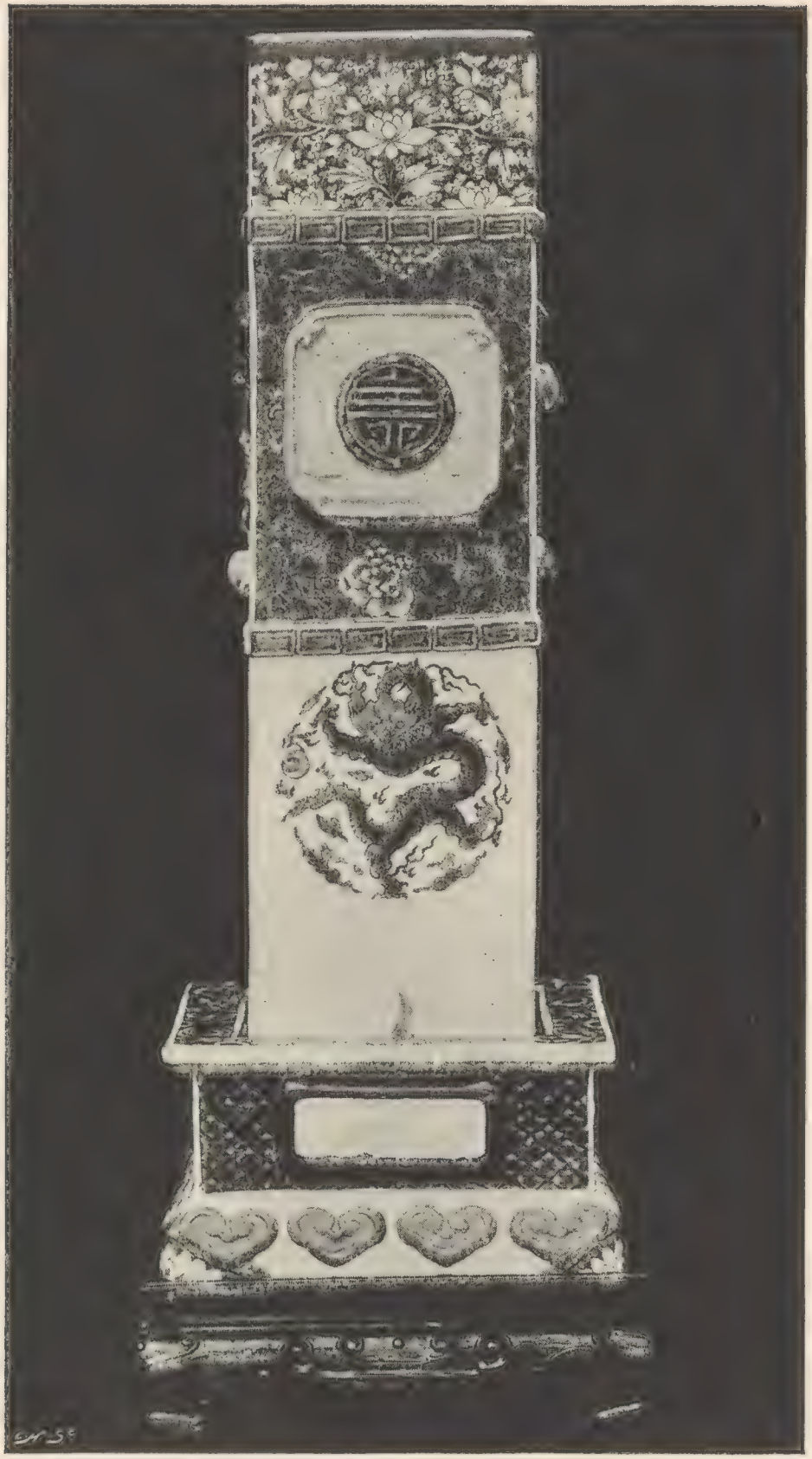
307.

[*To face p.* 180.



308. [*To face p.* 180.

309. [*To face p.* 181.

pedestal to match, and carved wood stand; Chinese. Height, including stand, 19¼ inches; height of pedestal, 6¼ inches."

Davis, vol. i. p. 215: "The principal arms of the cavalry are bows and arrows; the bow being of elastic wood and horn combined, with a string of silk strongly twisted and wrought. The strength of their bows is estimated by the weight required to bend them, varying from eighty pounds to a hundredweight. The string, in shooting, is held behind an agate, or stone ring, on the right thumb, the first joint of which is bent forward and confined by the middle joint of the forefinger being pressed upon it."

Doolittle, p. 351: "Those who desire to compete for the first military degree are required to present themselves before the district magistrate of the district where they properly belong at the time he appoints. The preliminaries are very similar to those already described for other graduates, but at the first examination before the district magistrate they are exercised in the practice of archery standing. They are examined in regard to their proficiency in shooting at a mark, each one shooting three arrows. At the second examination before this official they are exercised in the practice of archery on horseback. In like manner they are required to shoot three arrows at a mark, but while the horse is running. At the third examination they are all exercised with large swords, and with heavy stones, and with stiff bows."

Mayers, p. 317, gives the names of "the five classes of the art of archery."

The tablets on the pedestal are slabs of céladon, while the four joo-e heads at bottom will be noticed. The green bands on these pieces bring them into the famille verte class.

No. 309. Vase. Height, 18 inches. No mark. Covered with green speckle-work, on which are thrown in various coloured enamels, flowers, and butterflies. The latter, it will be noticed, are made to take the shape of a pair of peaches, that fruit, like the butterfly, being symbolical of matrimony. This groundwork is broken by two large and four small reserves on the body, and two small medallions on the neck. These are marked off by green and red bands. The ornament at the top of the big reserves, it will be noticed, takes the form of a bat with joo-e shaped wings, emblematic of long life and

happiness. The larger medallions are decorated with two lions, the larger in yellow with green back and tail, the smaller in green with neutral-tint back and tail. The six small reserves are filled with flowers. The diaper band at top is broken by four reserves. At the shoulder is a band of red joo-e heads on white, which joins a band of red and green triangle diaper-work, as seen in the photograph. At foot, a band of green and yellow cartouch ornaments, relieved with red and neutral-tint details.

If not the shape of this vase, the marking off of the madallions and the painting of the flowers seem to point to its not being older than the end of the eighteenth century.

Nos. 310, 311. A pair of beakers. Height, $11\frac{1}{2}$ inches; diameter, $4\frac{3}{4}$ inches at top, $3\frac{3}{4}$ inches at base. No mark. Slightly raised in the centre and moulded into lotus-shaped medallions, which rise in four tiers with six medallions in each, and are further marked out by two red lines. The bottom tier is filled with a boy and lotus plant alternately; the second with a lady with musical instrument and pæony; the third tier with lady with musical instrument alternating with chrysanthemums; the top tier with lady with musical instrument and chrysanthemums and pæony. The ladies are dressed in green, yellow, and salmon colour, the boys in red. The flowers are red and yellow, and spring from green enamel rocks. At foot a triangle diaper pattern is traced in red. Green is not the prevailing colour in these pieces, but still the flowers with green foliage, springing from green rocks, bring them into this class. What is said with regard to the age of No. 312 applies to these also; while as to boys with shaven heads appearing on pieces such as these, see No. 297.

With Blue Enamel.

No. 312. Porcelain dish with fluted stand. Diameter, $10\frac{3}{4}$ inches; height, $2\frac{1}{8}$ inches. Mark, leaf in double blue ring. The decoration consists of a lady seated, with green rocks behind and in front. The upper part of her dress is green with blue enamel cuffs and collar; the under-garment is yellow, and the skirt at foot salmon colour; the legs and framework of the seat are blue, the rattan-work red in yellow frame; the fence is green, yellow, and neutral tint, with small red flowers

310. 312. 311. [*To face p.* 182.

313.

314. [*To face p.* 183.

at back. It will be noticed that the blue enamel has chipped off in places.

Many people would consider this a Ming piece, but some of the colours employed would seem to date it from the Kang-he period (1661–1722), of which it may be an early specimen.

No. 313. Plate. Edge waved, slight spiral fluting on back of rim and rise. Diameter, $14\frac{3}{4}$ inches; height, $2\frac{1}{4}$ inches. Mark, leaf in two blue rings. Decoration is marked off by two Indian ink lines with yellow between. Rim and sides are divided by six diaper ornaments, the spaces between being filled, two by flowers, two by symbols, two by a fox in one and a monster in the other. Motive, three warriors on horse-back apparently pursuing each other, with their standard-bearers running by their sides, a swordsman running in the background. The first horse is mottled red, the second neutral tint, the third yellow. The horsemen seem dressed chiefly in red with armour in neutral tint; the horses have red bridles. The four figures on foot are in green and red. The rocks are in green enamel, relieved with blue and neutral tint.

The colour of the bridles in this case is probably chance; but Davis says, vol. i. p. 257, "There are two lines of the imperial house of China—the first descended from the great conqueror himself, and the second from his collaterals, or his brothers and uncles. The first are called *Tsoong-shĕ* (ancestral house), and distinguished by a yellow girdle and a bridle of the same colour. The second are styled *Keolo*, and marked by a red sash and bridle. Everything about their dress and equipage is subject to minute regulation."

In some of these plates the horsemen, instead of spear or halberd, are armed with a "captive ball," which they throw at their opponent. The feats of the Chinese warriors are all more or less of the nature of jugglery; and at p. 543, Doolittle tells us, "At other times the street may be rendered impassable for the time being by any but daring foot-passengers by the exploits of a man who has taken possession of it, and is playing with a ball of iron or lead, weighing several pounds, attached to the end of a strong but small rope, some twenty or thirty feet long. He is engaged in forcing the ball forward and drawing it back by the cord attached, which he holds in one

hand in a line parallel with the ground, and about as high as his neck. The ball passes and repasses by him very swiftly, nearly as quick as he can stretch out and draw in his hand, which has hold of the string. It proceeds both sides from him to the extent of twelve or fifteen feet. The wonder of the performance consists in the apparent ease with which the difficult feat is done, the speed of the ball, and the precision with which it flies backward and forward, he all the time not touching the ball. If the ball should hit against his own head while performing thus, it would crush it or dash his brains out in all probability."

No. 314. Dish of fine porcelain. Diameter, 15¼ inches; height, 3 1/16 inches. Mark, lozenge-shaped symbol in two blue rings. At back, three red and green sprays. The decoration is marked off in Indian ink lines. At the rim, and marking off the centre decoration, are red bands with white scroll-work, the former broken by eight reserves, with hare, fish, fox, crayfish, hare, fish, fox, and crab. The space between these two red rings is cut into eight reserves by radiating bands in neutral tint covered with green enamel scroll-work. Four of these spaces are filled with landscape, two with flowers, two with symbols. In the centre, rocks of light green with a narrow blue lining, from which spring chrysanthemums in red, blue, and yellow. The red are shaded by white margins at edges of petals, but the blue are unrelieved, and look heavy; the yellow, as usual, are shaded by black lines, a *fung-hwang* (phœnix) at top. This might be called pæony verte.

No. 315. Porcelain dish. Diameter, 8½ inches; height, 1⅝ inch. Mark, leaf in double blue ring. Basket of flowers with ribbon at top. Band at rim is broken by six reserves filled with butterflies, the diaper pattern and speckled green ground with flowers alternating between the reserves.

No. 316. Porcelain dish. Diameter, 8½ inches; height, 1⅝ inch. Mark, leaf in two blue circles. This dish is similar in every respect to the last, except that the basket is of a different shape.

These also are Kang-he pieces.

The borders in these flower dishes seem to vary but little, and the mark, a leaf split up the stem, appears very often. The larger sizes are generally made with fluted stands.

315.

316. [*To face p.* 184.

317. 318. [*To face p.* 185.

320. 319. [*To face p.* 185.

These dishes may represent the emblem of Lan Tsae-ho, or may be simple representations of flowers in baskets, such as are in everyday use in China for the purpose of gathering them or sending them as presents, etc.

Nos. 317, 318. Bell-shaped bowl. Diameter, 13¼ inches, at base 6¼ inches; height, 6½ inches. Mark, seal in two blue rings. The diaper band at top is marked of by double Indian ink lines with red between; this band is broken by six reserves filled with flowers. The diaper-work is in three patterns recurring between these spaces. The body is marked off by double red line into sixteen lotus-shaped compartments arranged in two tiers; these are filled alternately with flowers and a monster in various colours. The flowers in blue enamel are more successful than usual, owing to a white margin being left at the edge of each petal, as shown in the photograph. On the stand is a green band decorated with a key pattern in black. Inside, marked off by Indian ink, is a diaper band with six reserves—three filled with serpent dragons (*mangs*, see p. 81) in pale red and gilt, the remaining three by a fox, tiger, and monster in other colours. At bottom, amidst a landscape with palms, two kylins are disporting themselves.

This also is a Kang-he piece, and a very interesting specimen, apart from being of uncommonly good quality. The *mangs* show it to have been made for a prince of the fifth rank or mandarin, evidently in government employment, from the fox, guardian of official seals, being introduced. The tiger seems to point to the owner having been in the army, as officers mix the bones of this animal with their food to gain courage. The kylins at foot denote good government, which it should be the object of all officials to promote; while the palm tree probably indicates that a quiet life and meditation are necessary to acquire the knowledge of how to secure that blessing. Outside, the four seasons are represented by the usual flowers, and there is much more, the meaning of which it is difficult to arrive at. It will be noticed that the *mangs* have two paws in front, the hind ones being drawn so as to give the animal the appearance of having three tails.

Nos. 319, 320. A cylindrical vase. Height, 17½ inches. Leaf mark in badly made blue circle, so as to be in part double and part a single line. Decorated with enamelled colours, but

not as vitreous as usual, chiefly green, blue, and neutral tint, relieved with red, yellow, and black. With the exception of a green band at the mouth, on which is traced in black the key pattern, and the uncoloured band on the shoulder, which is ornamented with "ice cracks" traced in red, with here and there a green, blue-tipped prunus blossom thrown on it so as to show but half the flower, the whole vase is covered with rocks in green, blue, and neutral tints; the pine trees have stems of the latter with green foliage. On one side are seen an elderly Chinese gentleman directing a younger to where he will find the two ladies, who, on the other side, are seen, evidently on the outlook for some expected arrival. The younger man carries a Chinese hoe, which points to the subject being Yao giving his two daughters to Shun, one of the examples of filial piety.

Mayers, p. 189: "Shun, B.C. 2317–2208. The successor chosen to occupy his throne by the ancient emperor Yao, and revered with the latter as one of the patterns of regal virtue. His father, Ku Sou (the 'blind old man'), on the death of Shun's mother, took a second wife, by whom he had a son named Siang; and preferring the offspring of his second union to his eldest son, he repeatedly sought to put the latter to death. Shun, however, while escaping this fate, in no wise lessened his dutiful conduct toward his father and stepmother, or his fraternal regard for Siang. He occupied himself in ploughing at Li Shan, where his filial piety was rewarded by beasts and birds, who spontaneously came to drag his plough and to weed his fields. He fished in the Lui Lake, and made pottery on the banks of the Yellow River. Still his parents and his brother sought to compass his death; but although they endeavoured to make him perish by setting fire to his house and by causing him to descend a deep well, he was always miraculously preserved. In his twentieth year he attracted by his filial piety the notice of the wise and virtuous Yao, who bestowed on him later his two daughters in marriage, and disinherited his" (unworthy) "son, Chu of Tan, in order to make Shun his successor upon the throne." P. 165: "Ngo Hwang, sister of Nü Ying, with whom she was given to the virtuous Shun to wife by her father, the Emperor Yao, in B.C. 2288 (?). A pleasing tradition relates that the two sister-queens, having accompanied their lord on his journey to the

322. 321. 323. [*To face p.* 187.

south, during which he died in the land of Ts'ang-wu, wept unceasingly as they bent over his tomb; and their tears, falling on the stems of the bamboos around, became transformed into the spots which adorn the variegated species of this plant. The monarch's grave was near the river Siang, and hence the spotted bamboo is called Bamboo Siang, and the two princesses have become deified under the title Siang Fu-jên." P. 272: "The virtues and prosperous government of the two celebrated sovereigns are commemorated in the phrase, 'Heaven favouring as in the days of Yao, and the sun resplendent or days prosperous as in the time of Shun.'" P. 189: "Shun adopted the great Yü as his successor, and left the empire to him on his death, which is said to have taken place at Ts'ang-wu."

This is probably a Kang-he piece (1661–1722).

No. 321. This plate (diameter, 14½ inches; height, 2 inches; mark, leaf in double circle, blue) is overloaded with decoration, particularly on the rim; while the predominant colours being green and red, the whole has a dull, heavy look, which would have been avoided had the surface of the plate been less covered and the rim relieved by more white ground. To begin with, close up to the edge is a border of brown and buff (not glaze), which does nothing to relieve the design; while, in addition to the diaper-work being very close and covering the whole surface, sprays of flowers are thrown over the same, painted in green, yellow, blue, and neutral-tint enamels. The heart-shaped reserves, instead of being left white, are filled with green enamel, on which again coloured designs are placed. Four of the reserves are filled with the usual vases, symbols, and charms; two with birds and flowers; the remaining two with squirrels and grapes. The eight diapers are all different, the one to the right at the bottom being the octagon and square pattern found in the eggshell class.

The centre decoration consists of a Chinese garden or courtyard, in which three ladies are playing with a ball, while a fourth is seated in the verandah looking on, an attendant at back handing tea or other refreshment on a tray. The house is coloured green and red.

Jacquemart, p. 30: "Nothing in China is left to caprice or fancy. It is not at the will of him who builds a house

himself to choose the colour of the tiles with which it is to be covered, or to paint the walls and the doors according to his own taste; proofs of this swarm in the literature of the Chinese. We read, in the romance of two literary young girls, this description of an imperial villa: 'From top to bottom one saw only green enamelled bricks. . . . The walls which form the enclosure shone with the lustre of vermilion.' A bonze, questioned upon the name of the possessor of this residence, replies, 'You see there the country house of the emperor. Have you not remarked that the roof of the building is covered with green enamelled tiles, and that the walls of the enclosure are painted red? Where the magistrate, the prince, or the count who would dare to usurp such a decoration?'"

In this case the pavilion may be intended to represent an old "Ming" country residence, but the ladies are Tartar princesses with natural feet, or they could not play the game they are represented as doing. The one to the right has just "kicked off," while the lady to the left, with a fan in one hand, is preparing to return the ball with her other hand.

Davis, vol. i. p. 318: "Among their out-of-door amusements, a very common one is to play at shuttlecock with the feet. A circle of some half a dozen keep up in this manner the game between them with considerable dexterity, the thick soles of their shoes serving them in lieu of battledores, and the hand being allowed occasionally to assist."

The pond in front is coloured green, on which red gold-fish and green water-plants are thrown; the surrounding fence is red. The panels of the verandah are ornamented with sceptre-head designs, a horse, and dragon-horse, probably in connection with the eight diagrams, some of which appear on the standard flying above the jardinière to the left. The back of the rim is decorated with three sprays, brown stems, green leaves, and coloured flowers.

This plate is considered by experts to belong to the Kang-he period. It has a mandarin look about it; perhaps we have here an early indication of the movement that was to find its full development in the next two reigns. The children in front, to the reader's right, with shaven heads, are not enough to make it mandarin. We find boys with shaven

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325. [*To face p.* 189.

heads on undoubted verte pieces (see the neck of vase No. 297 and the bottom tier on beakers Nos. 310, 311), it having been the custom before the coming of the present dynasty to shave the heads of children.

Nos. 322, 323. A pair of six-sided vases of rather coarse porcelain, with short neck and spreading mouth. Height, 12 inches; diameter, $4\frac{3}{8}$ inches. No mark. Flat unglazed base. On the body of the vase the decoration is marked off by a double line in Indian ink, and differs on each of the six sides—two showing a lady, two vases and charms, two rock and flowers. The border at the top is green, with black specks and red flowers, the bottom part being scalloped with a sceptre head at each corner. On the shoulder a green arabesque with coloured flowers, and six flower-sprays on the neck. Some of the trigrams of the Pa-kwa appear on the vase, shown in No. 323.

No. 324. A porcelain dish. Diameter, $10\frac{3}{4}$ inches; height, $1\frac{1}{4}$ inch. Mark, a seal mark in two blue circles, probably *luh* (prosperity). The decoration consists of an elderly and a young man seated in a pavilion playing chess, with a lady looking on, while a standard-bearer and horse (one of the spotted species) wait outside. In old times the Chinese played chess with flat square pieces, more like our draught-men than anything else.

No. 325. A porcelain dish, same size and mark as above. The subject is a lady, seated at a table with books and writing materials, who has dropped asleep, and is dreaming that she is walking with her husband or lover, who is probably at a distance, as indicated by the figure to the left.

"Middle Kingdom," vol. ii. p. 174: "Some of their representations of abstract ideas are at least singular to us, and, like many other things brought from their country, attract our notice from their oddity. One is here inserted in the representation of a man dreaming." This is a drawing of a man seated at a table asleep with his head resting on his folded arms, while from his head a scroll extends, showing a man seated on a galloping horse.

Doolittle, p. 449: "Many people, in case they find great difficulty in deciding what course to take in regard to an important subject under consideration, visit some popular temple, and, having burned incense and candles, beg the divinity

worshipped to favour them with a dream, shedding light on the subject of their perplexity, which they briefly state. They frequently sleep before the idol, burning incense and candles. Should they have a dream, they rise and ask by means of the Kà-pue whether the dream was sent by the god to shed light on their course in answer to their prayer. If an affirmative answer is received, they proceed to study the character of the dream, and endeavour to decide from its teachings what they should do in regard to the subject under consideration, and whether they will be successful."

These are probably late Kang-he.

No. 326. Porcelain pear-shaped cuspidore. Height, 14¾ inches. Wide mouth with flange. What appears to be a cylindrical stand is really part of the vase. No mark. The base is slightly recessed and glazed. The decoration consists of the figures of the eight immortals on the body of the piece, with the god of longevity on one side of the neck, and Si Wang Mu on the other, painted in enamelled colours. These vessels, of various shapes, are to be found in every Eastern house, being rendered necessary by the universal custom of chewing betel-nut, and as this habit is indulged in on all occasions, the pieces had to be made worthy of the company by whom they were to be used.

"Middle Kingdom," vol. ii. p. 404: "Betel-nut is the fruit of the areca palm, and is so called because it is chewed with the leaf of the betel pepper as a masticatory. The nut is the only part brought to China, the leaf being raised along the whole southern coast. It resembles a nutmeg in shape, colour, and internal structure, but is a little larger. The whole of the nut is chewed. The nuts are boiled or eaten raw, the former being cut into slices and boiled with a small quantity of cutch, and then dried. Those brought to China are simply deprived of the husk and dried. When chewed, a slice of the nut is wrapped in the fresh leaf, smeared with a mixture of gambier coloured red with cinnabar, and the whole masticated to a pulp before spitting it out. The teeth become dark red from using it, but the Chinese are careful to remove this stain, which the Malays regard as beautiful. The taste of the fresh pepper leaf is herbaceous and aromatic with a little pungency, and those who chew it become so fond of it that it is seldom out of their

326. [*To face p.* 190.

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328. [*To face p.* 191.

mouths." P. 59, Marriage ceremony: "After a brief interval, the bride returns into the hall, bearing a tray of betel-nut for the guests."

No. 327. Coarse porcelain plate. Diameter, $8\frac{3}{4}$ inches; height, $1\frac{1}{8}$ inch. Mark, a four-legged vase in two blue rings. Motive, the eight famous horses of the monarch Muh Wang, painted in red and other impossible colours, as also is the landscape. The diaper border on rim is broken by four reserves filled with flowers.

The eight famous steeds of the emperor Muh Wang (Mayers, p. 339), "each of which bore a distinguishing name." P. 158: "He ascended the throne 1001 B.C. His reign is celebrated through traditions, which relate incidents of the intercourse with the West and the vast journeys undertaken by this adventurous monarch. It is recorded that he conducted great campaigns against the rebellious barbarian tribes on his southern and western frontiers, and was driven by his charioteer Tsao Fu, with his eight famous horses, wherever wheel-ruts ran and the hoofs of horses had trodden. The 'Annals of the Bamboo Books' relate that in his seventeenth year he headed an expedition to Mount Kw'en-lun, and visited Si Wang Mu."

No. 328. Plate of fine porcelain. Diameter, $8\frac{5}{8}$ inches; height, 1 inch. Mark, a four-legged vase in double blue circles. There is as much blue as green enamel on this plate, and the design is often to be met with. The attendant on foot, with umbrella supporting the bundle on his back, seems to be directing the gentleman on horseback which way he should take. The table and group of symbols are as large as the pavilion. The decoration is marked off by two red lines. On the rim are four designs in green, blue, neutral tint, and red, separated by four lots of symbols. On the side a row of inverted joo-e heads are cut off by the two red lines enclosing the centre picture. The motive is said to probably represent a Chinese warrior leaving his home in search of official employment, accompanied by his servant. As a rule, there is more blue than green used in the decoration of these particular plates. This, as also No. 327, although put in this class, were no doubt originally imported as dessert plates. Properly speaking, they are Indian china verte, but are placed here to

point out that it has hitherto been the custom to consider any piece with a mark as not belonging to the trade section.

No. 329. A porcelain plaque, $14\frac{1}{2} \times 12\frac{1}{2}$ inches. Mark, seal in the corner. This is intended to slide into a stand to ornament a table. The motive is said to be a group of eight of the law-hän conversing in a garden under the shade of a pine tree (emblem of longevity). Their emblems, as here given, do not seem in every case to agree with those named by Mr. Anderson (see p. 27). The animal one of the Buddhists is playing with is not a dog, but a fabulous sort of lion (Dog of Fo?) The garden is enclosed by a bamboo and mat fence. At the back is an incense burner, the perfume from which ascends into the branches of the fir tree, while near by stands a vase containing the shovel and two rods, same as No. 89, with the addition of a feather, which probably is intended to sweep up any of the incense that may get dropped.

The porcelain is of uneven surface, such as is usually met with in the mandarin class. The rocks are in neutral tint, the dresses in green, neutral tint, and blue over the glaze, relieved by red and gilt. The neutral tint might almost be called purple. This is probably a late eighteenth or early nineteenth century piece. There is no pink on this piece to bring it into the rose family. The figures are not in mandarin costume, so that class is closed against it, and there seems nothing left but to treat it as a late famille verte.

Famille Rose.

So named from a rose tint in greater or lesser quantity being employed in the decoration.[13] The shade varies from rose to purple, including the much-prized ruby hue. The colours are generally applied with a good body, so as to form an enamel which stands up from the porcelain, and the decoration often covers so much of the surface that many of the pieces might come under the enamelled china class. The bulk of the pieces are ornamented with mandarin figures, and the majority of the illustrations, therefore, appear in that or the eggshell class. A famille rose piece may often belong to the mandarin, eggshell, and enamelled china sections, so combining three or four classes

[13] A touch of pink is enough.—T. J. L.

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in one specimen. There is no class shows greater variety of decoration than the famille rose. From the boldly drawn rose verte it ranges to the miniature painting to be found on the eggshell dishes and plates. In considering the various sections of this class, perhaps we had better begin with "rose verte," as probably representing the first use to which this colour was put on its introduction during the Yung-ching (1723–1736) period.

Rose Verte.

It no doubt might be difficult to find a piece in any of the sections of the rose class without some trace of green in the decoration, but that fact need not lead to any confusion, as this subdivision is easily recognized by its similarity to the famille verte class, there being very little difference between the two beyond the introduction of pink either in place of, or it may be along with the old iron-red. It is the custom to call such pieces famille rose, because the pink, in however small a quantity, is considered to show later origin than the famille verte, made before the introduction of pink, one of the Jesuit colours; but there are so many descriptions of famille rose that this is very misleading, and it, therefore, seems advisable to collect these pieces into a section by themselves, under the name of rose verte.

This rose verte section must not be confused with archaic mandarin. The shapes, as a rule, are more rounded, and the figures are dressed in the old style of costume. The designs are bolder than in the rest of the rose family, and resemble more the famille verte scenes.

No. 330. A pear-shaped vase with wide neck and cylindrical stand. Height, $8\frac{3}{4}$ inches. No mark. Undoubtedly belongs to the Yung-ching (1723–1736) period. This vase is decorated with the lotus pattern, and the eight Buddhist symbols in green enamel with other colours. Two of the symbols are on the top part of the neck, two on the lower, each separated by a lotus flower, and four on the body of the vase, with a lotus flower below each. The lotus symbol, unfortunately, is not shown in the photograph, but is very much conventionalized, and has fillets like the other seven symbols. Most of the pieces similar to this belong to the famille verte class, but this one is brought into the rose verte section by

slight specks of pink being introduced along with the other reds in the lotus flowers; and it is, perhaps, in these pieces that we find the first use of pink.

No. 331. Porcelain bottle. Height, 15¼ inches. No mark. This piece is decorated with the eight immortals, standing on various animals in the midst of the waves. On the neck two figures. As seen in the illustration, we have Lau Tsae-ho (as a man) standing on a tortoise, with the basket of flowers hung on the staff of a Chinese hoe. Han Seang-tsze appears next on a crayfish. It will be noticed that the figure seen on the neck of the bottle has a peach branch springing from one side of his head and scroll of fungus from the other side. The figures are dressed in green enamel, pink, and other colours.

No. 332. Porcelain beaker vase. Height, 17½ inches. No mark. In this piece, as in the last, the decoration is not marked off by lines; and, with the exception of the flowered triangle diaper band at the base of the neck, the motive runs at will over the surface of the vase, evidently the tale of a literary man and two ladies, for as he sits at the table with book and candle, behind him appears Kue Sing, one of the two gods of literature, represented, as usual, kicking a rice measure into the air, in this case with his left foot.

Doolittle, p. 210: "Ung Chiong Ta Kung, the god of literature, is universally worshipped by literary men. He is spoken of as the giver of ability to write prose and poems of high literary merit, and as the arbiter of success at the literary examinations for the different degrees. There are two stars which the Chinese profess to have discovered to have the supervision of the affairs of this world relating to literature and the pencil. One of these, Kue Sing, is said to be the fifteenth star of the twenty-eighth constellation, answering to parts of Andromeda and Pisces. The other is commonly called the god of literature. His image is made in the form of a handsome man in the sitting posture. The other star is also represented as a man, but extremely ugly-looking, with a head having two long-crooked horn-like projections. He is made to stand on one foot on the head of a large fish, with the other foot lifted up. In one hand he holds an immense writing-pencil, and in the other a kind of cap, such as is worn by the chief of a class of graduates. His image is always placed directly before the image of the

331. 332.

[*To face p.* 194.

333.

334. [*To face p.* 195.

other god of literature, though he is not regarded as his assistant."

A Chinese friend writes: "The literary man seated at the table is supposed to be a scholar who is destined (as shown by the star of literature) to come out first in the metropolitan examinations, the highest of degrees (Chinese, Chang Yuan)."

Mayers, p. 282, gives a Chinese phrase meaning "transformation of fishes into dragons," which is used metaphorically "for successful graduation at the literary examinations" (see No. 268).

The figure of Kue Sing being just in the curve of the vase, the photograph has failed to reproduce it distinctly.

This piece is decorated with green enamel, pink, and other colours.

No. 333. Porcelain dish with brown edge. Diameter, $13\frac{3}{4}$ inches; height, $1\frac{3}{4}$ inch. No mark. It will be noticed that the diaper band is of green speckled work, the flowers scattered on it being prunus blossoms in red and white, while the six reserves are marked off by yellow bands. The motive consists of two ladies in a boat. The one in front has a basket of flowers at her feet, this is Lau Tsae-ho; the other, her attendant, holds in her hand a fungus; while above is a bat, thus symbolizing longevity and happiness. The pink here appears in the dresses of the ladies. With regard to the red disc, which appears in this and the next plate, and is often to be met with on china, a Chinese friend writes, "Whether coloured red or a mere circle, these discs represent the sun, sign of a bright prospect, the light chasing away darkness."

No. 334. Porcelain dish. Diameter, $14\frac{1}{8}$ inches; height, $2\frac{1}{4}$ inches. No mark. Brown edge. The decoration consists of a boldly drawn female figure of Lau Tsae-ho, with a basket of flowers—in this case, pæonies and magnolias—carried on a hoe over the right shoulder. The pink only appears in the sleeves, the body of the tunic being of a rich dark green, while the skirt is of the old red we find in earlier pieces. Overhead are four bats, the first of the five blessings, longevity, being symbolized by the large fungus growing at the base of the rock to the reader's right hand. There is a prejudice against these coffee-glaze edges, but they date from the beginning of the

eighteenth century, so it is about time that we were getting reconciled to them.

A Chinese friend writes, "The motive on Nos. 333, 334, and 335, is the same, and represents the journey of one of the eight immortals on the occasion of the birthday of the mother of the Pearly Emperor, who has her abode in the Western Paradise. The Chinese name for these pictures is *Ngo hok chin sew,* or five sources of happiness congratulating (your) birthday."

From this it is probable that these pieces originally did duty in China as birthday offerings.

Hitherto the pink we have met with has been of the rose shade; but, before leaving this section, we must glance at Nos. 335, 336, where the pink has taken on a purplish tone, like a pink silk shot with blue. This is supposed to be a later development, an effort to give novelty to the pink shade, and many of the pieces so decorated are very beautiful. A preference is given nowadays in all the painted classes to pieces more covered with decoration than these two vases are, the idea being that there is more work thereon. Quality being the same, this may be so; but surely pieces like these, where the figures stand out singly on the white ground, are more artistic than those loaded with figures and other decoration.

No. 335. Cylindrical vase. Height, 15½ inches. No mark. This piece is covered with a céladon glaze of slightly greenish tint, and has a brown edge at top. The motive is Lau Tsae-ho as a woman, on a raft, seemingly made of a stretched hide, on the tail of which stands a stork, emblem of longevity, while two bats hover overhead, probably signifying happiness in the plural, or a double portion of same. (The other three bats, however, are on the other side of the vase.) Her usual emblem of a basket of flowers stands at her feet, while with the staff she seems to guide the raft. Her shoulders are covered with a fur tippet, below which is the bluish-pink tunic, while light green streamers over a white skirt complete her costume. Lau Tsae-ho seems to appear more frequently in this rose verte section than any of the other immortals.

No. 336. A vase. Height, 15½ inches. No mark. The decoration here consists of two ladies dressed in the same shade of pink; stands with vases of flowers; emblems on the neck

335. 336. [*To face p.* 196.

337. [*To face p.* 197.

of the piece. Both of these vases belong to the Keen-lung (1736-1795) period.

This rose verte section is a very interesting one. Most of the pieces are highly decorative, many of them very beautiful, and all likely to command much higher prices ere long. The vases, however, do not run in pairs, which is against it; but No. 425 seems to show that those on a mantelpiece need not match exactly, and No. 423 that mantelpieces can exist without a vase at each end.

Rose Pæony.

Nos. 284 to 290 would naturally fit in here, but, for the reasons already given, are placed under the chrysanthemo-pæonienne class.

Whole Coloured Rose.

In the white reserves of this section we often find that minute style of decoration which was a leading feature in the Keen-lung (1736–1795) period.

No. 337. Bottle of coarse porcelain. Height, 14½ inches. No mark. Mounted on ormolu (style Louis XVI.), and covered with rose-coloured enamel. Marked off by a black line are two large reserves on the body and two smaller on the neck. The former are decorated with the old Chinese motive of two cocks among pæonies, with a prunus tree at back and butterfly above. The small reserves are filled with pæony sprays and a bird.

Louis XVI. reigned from 1774 to 1793, and in this case, the mounting being modern, may merely indicate that the French consider this description of china to belong to that period. In so doing they are no doubt not very far out.

To distinguish this section, where the pink enamel runs all over the surface, it may be called "whole-coloured rose" (see also "Eggshell," plate No. 373).

As to the cock and pæony motive, a Chinese friend writes, "These two are mentioned in the earliest of Chinese records: cocks to crow the morn, and even in the coffin we invariably put a cock's feather, so as to wake up the dead early to push on his journey to the underneath world; pæonies have been the subject of many ancient poems, and are considered the grandest of flowers, and moreover, true natives of China."

Painted in Rose and other Tints.

Nos. 338, 339. South Kensington description: "Dish. Porcelain, saucer-shaped, decorated in colours and gilding. Round the inner rim are the eight Buddhist emblems in double series, separated by *shou* (longevity) characters. Outside are the seven paraphernalia of a *chakravartti*, or universal sovereign. Seal in the Mongolian character, 'Baragon Tumet' (a daughter of the Chinese emperor, Tao-kuang, married the prince of Western Tumet, a principality of Southern Mongolia; and this is probably part of a service made for her at the imperial potteries). Chinese. Early nineteenth century. Diameter, $7\frac{1}{8}$ inches."

Mayers, p. 331: "The Seven Precious Things (Sanskrit, *Sapta Ratna*)—

"1. The golden wheel or disc.
"2. Lovely (gemmeous) female consorts.
"3. Horses.
"4. Elephants.
"5. Divine guardians of the treasury.
"6. Ministers in command of armies.
"7. The wonder-working pearl.

"These are the paraphernalia of a *chakravartti*, or universal sovereign, according to Buddhist legends. Another enumeration of the Seven Precious Things, not necessarily appertaining to a *chakravartti*, comprises gold, silver, emeralds, crystal rubies, amber (or coral, or a diamond), and agate."

Two photographs are given of this dish, so as to get all the symbols clear of the shadow which it seems impossible to avoid in taking these rounded pieces.

Enamelled Rose.

No. 340. Eggshell cup—diameter, $2\frac{5}{8}$ inches; height, $1\frac{5}{8}$ inch. Saucer—diameter, $4\frac{1}{4}$ inches; height, $\frac{5}{8}$ inch. No mark. The decoration covers the entire surface, the edge alone being left bare. The lozenge-shaped ornaments are pink diaper-work edged with yellow. Of the circular ornaments, four are black, the rest white, light green, or blue, filled with pink flowers and fruit (peaches and pomegranates) with green foliage. The smaller circular ornaments are in white enamel.

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340. [*To face p.* 198.

341. [*To face p.* 199.

Here we have famille rose, eggshell, and enamelled china, three sections represented in one piece.

This section may be indicated by calling it "enamelled rose," the white porcelain being entirely hid by the painting.

No. 341. A conical fish-bowl. Height, 16¾ inches; diameter, 18 inches. No mark. Made of biscuit-coloured ware, as shown at the base. At top, a narrow bevelled flange covered with diaper-work, below which there is a scroll border in light green, yellow, pink, and blue, which are the chief colours used throughout. The body of the bowl is divided into sixteen stave-shaped compartments, dark blue, yellow, pink, and green repeated four times. On these are thrown pæonies, chrysanthemums, and other flowers in pink, white, red, and mauve, with magnolias at back. At the top of each fourth, or blue, stave there is a butterfly; at foot, on a green ground, a band of lotus-work in white, pink, yellow, and pea-green. Inside, the white glaze is covered with large red gold-fish and green water-plants. This is a late piece, and may be described as "enamelled pæony with rose." The absence of white porcelain ground seems to necessitate putting it into the "enamelled" class, in decoration it is "pæony chrysanthemum," while in colouring it is "rose."

Mandarin China.

Of this it may be said, "Je suis comme je parais"—it makes no pretence of belonging to the Ming period. Strictly speaking, the name is applicable only to porcelain decorated with figures clothed in what is called "mandarin dress;" but is now often used as a general term, including as such the various descriptions which were produced about the same time and decorated in much the same way as that on which the figures actually occur.

The Chinese nobles and gentlemen whom we have hitherto seen in long flowing robes held at the waist by a girdle, with their hair turned up upon the head under a soft covering, or it may be, court head-dress, in this class appear with shaven head and pig-tail, their Tartar conquerors having decreed that, as a symbol of subjection, all China must adopt this Tartar custom, and don the so-called "mandarin dress" described hereafter.

The law, however, does not seem to have dealt with ladies' dress, which appears to have remained much the same as in bygone times. Many hundreds of Chinese gentlemen accepted death or banishment rather than submit; and M. Jacquemart argues that if the Chinese had such a dislike to the change, they would never have decorated their china with mandarin figures, and therefore these pieces must be of Japanese origin. But notwithstanding the resistance of many, by the middle of the reign of Kang-he, what we call the mandarin dress had become general.

We are certain that all china so painted must have been made subsequent to 1644. Unfortunately, we are not in like manner able to say that all porcelain with figures dressed in the old style must have been made previous to that date; for there can be no doubt that, during the present dynasty, the Chinese have continued to imitate and reproduce the Ming pieces, and, having adopted the Chinese religion, their new rulers could not well object to their copying the worthies of China in the dress they had been represented in for thousands of years. In fact, we have seen that in theatrical representations the actors had to appear in the old style of dress, in case they should in any way hold the Tartar *régime* up to ridicule. There seems every reason to believe that what we know as mandarin china was not manufactured much before the Yung Ching (1723–1736) period, and was probably called into being by the trading companies finding it to their advantage to supply Europe with porcelain decorated in a manner to agree with the accounts to hand of the habits and customs of the Chinese. By that time the Tartar rule was firmly established, sentiment as to the change of dress had died out, so that there was no need for either the rulers or people to object to the barbarians being supplied with what they wanted, the more so that the business was likely to be profitable to both classes in China.

M. Jacquemart tells us that, in 1664, 44,943 pieces of very rare Japanese porcelain arrived in Holland; but Kæmpfer says that, in 1690, when he went to Japan, the Dutch were only allowed to export "some hundred bales of china-ware" annually; so that if the above-named quantity was received in Holland in 1664, even allowing for the indirect shipments from Japan that

might have taken place *viâ* China to Batavia, still the bulk of the consignment must have been of Chinese and not Japanese origin.

The manufactories in China seem always to have been on a much larger scale than those of Japan; and while the former allowed, if not encouraged, the export of her manufactures, the latter restricted the same as much as possible; and there can be no doubt that many descriptions considered by M. Jacquemart and others as of Japanese origin were made in and shipped from China during the Tsing dynasty. There is very little of the mandarin china marked; the traders seem to have found it hopeless to try and pass it off as "Ming." Besides, some sort of ware was wanted in quantity for everyday use in European houses. This demand was met by importations of mandarin and Indian china, much of which is just as old as many of the pieces decorated in the old style, and adorned with Ming marks.

The word "mandarin," like many others in use among Europeans in China, comes from the Portuguese, finding its origin in their "*mandar*," to command, and is used to denote the ruling classes from the highest to the lowest, each grade having, of course in Chinese, its own proper name. With regard to the figures on mandarin pieces, it is of interest to note the following, as given by Sir John Davis: "The extremes of heat and cold which prevail throughout the country at opposite seasons of the year, joined to the general custom of living very much in the open air, are the causes which have probably given rise to the broad and marked distinctions that exist between the summer and the winter dress of the better classes. The summer cap is a cone of finely woven filaments of bamboo, or a substance resembling chip, and surmounted, in persons of any rank, by a red, blue, white, or gilded ball at the apex or point of the cone. From the insertion of this ornamental ball, descends all round, over the cap, a fringe, or rather bunch, of crimson silk, or of red horsehair; in front of the cap is sometimes worn a single large pearl. The winter cap, instead of being a cone, fits closer to the shape of the head, and has a brim, turned sharply all round, of black velvet or fur, and rising a little higher in front and behind than at the sides. The dome-shaped top is surmounted

by the same ball as in the other case, denoting the rank of the wearer; and from the point of insertion descends a bunch of fine crimson silk, just covering the dome. On the commencement of the cold or hot weather, the first person in each province, as the *Tsoong-to*, or viceroy, assumes his winter or summer cap. The circumstance is notified in the official gazette, or court circular, and this is the signal for every man under his government to make the same change. In the embassy of 1816, the imperial legate, who conducted the mission down to Canton, being for the time superior in rank to the viceroy, in this manner put on his winter cap, and gave the example to the province through which he was passing.

"Within-doors they usually wear in cold weather a small skull-cap, either plain or ornamented.

"The summer garment of the better classes is a long loose gown of light silk, gauze, or linen, hanging free at ordinary times, but on occasions of dress gathered in round the middle by a girdle of strong wrought silk, which is fastened in front by a clasp of agate, or of the jade, which the Chinese called *yu*. In an oppressive climate, when the thermometer is at 80° or 90°, there is much ease and comfort in the loose sleeves, and the freedom from restraint about the neck, by which this dress is distinguished. To the girdle are fastened the various articles noticed by Dr. Abel, as the fan-case, tobacco-pouch, flint and steel, and sometimes a sheath with a small knife and pair of chopsticks. They are very proud of displaying a watch, which is inserted in an embroidered silk case or pouch. The winter dress, being nearly as loose as that of summer, is less calculated to promote warmth and comfort than the European costume, and at the same time more unfavourable to bodily activity and exertion. Over a long dress of silk or crape, which reaches to the ankles, they wear a large-sleeved spencer, called *ma-kwa*, or riding-coat, which does not descend below the hips. This is often entirely of fur, but sometimes of silk or broad-cloth, lined with skins. The neck, which in summer is left quite bare, is protected in winter with a narrow collar of silk or fur. Their loose dresses always fold over to the right breast, where they are fastened from top to bottom, at intervals of a few inches, by gilt or crystal buttons (the latter in mourning) with loops.

"In summer the nether garment is loose, and not unlike ancient Dutch breeches; but in winter an indescribable pair of tight leggings are drawn on separately over all, and fastened up to the sides of the person, leaving the voluminous article of dress above mentioned to hang out behind in a manner that is anything but pleasant. Stockings of cotton or silk, wove and not knit, are worn by all who can afford them; and in winter persons of a certain rank wear boots of cloth, satin, or velvet, with the usual thick white sole, which is kept clean by whiting instead of blacking. The thick soles of their boots and shoes, in all probability, arose from the circumstances of their not possessing such a substance as well-tanned leather, a thinner layer of which is sufficient to exclude the wet.

"The Chinese dresses of ceremony are exceedingly rich and handsome. The colour of the spencer is usually dark blue, or purple, and the long dress beneath is commonly of some lighter and gayer hue. On state occasions this last is very splendidly embroidered with dragons or other devices, in silk and gold, and the cost amounts frequently to large sums. They spread neither sheets upon their beds nor cloths on their tables. The Chinese, perhaps, may be said to possess an advantage in the absence of those perpetual and frequently absurd mutations of fashion in Europe. The only setter of fashions is the board of rites and ceremonies at Pekin, and to depart materially from their ordinances would be considered as something worse than mere *mauvais ton.* It is their business not only to prescribe the forms on all occasions of worship or of ceremony, but the costumes which are to be worn must be in strict conformity to rule. The dresses of all ranks and orders, and of both sexes about the imperial palace, are specified, as regards cut, colour, and material, with as much precision as in any court of Europe. From the Tartar religion of the lamas, the rosary of one hundred and eight beads has become part of the ceremonial dress attached to the nine grades of official rank. It consists of a necklace of stones and coral nearly as large as a pigeon's egg, descending to the waist, and distinguished by various beads, according to the quality of the wearer. There is a smaller rosary of only eighteen beads of inferior size, with which the bonzes count their prayers and ejaculations, exactly as in the Roman

Catholic ritual. The laity in China sometimes wear this at the waist, perfumed with musk, and give it the name of *heang-choo* (fragrant beads). The various appendages worn at the girdle, as the purse or pouch, the steel and flint case for lighting the pipe, the watch-case, etc., are generally of the finest silk embroidery, which forms one of the principal accomplishments of Chinese ladies.

"A Chinese is seldom seen without his snuff-bottle, which is of oval construction, and less than two inches in length, the stopper having a small spoon attached, similar to that for cayenne pepper, with which a portion of snuff is laid on the left hand, at the lower joint of the thumb, and thus lifted to the nose. The material of these bottles is sometimes of porcelain, or of variegated glass, carved with considerable skill in the style of cameos; or of rock-crystal, with small figures or writing on the inside, performed in a manner which it is not easy to account for.

"The head of the men, as we have before noticed, is invariably shaven, except at the top, whence the tail depends in conformity with the Tartar custom, the only change being in mourning, when the hair is allowed to grow. The Chinese having so little beard, the principal work for the razor is on the head, and consequently no person ever shaves himself. It is not the custom for the men to wear moustaches before forty years of age, nor beards before sixty. These generally grow in thin tufts, and it is only in a few individuals that they assume the bushy appearance observable in other Asiatics.

"Unmarried women wear their hair hanging down in long tresses, and the putting up of the hair is one of the ceremonies preparatory to marriage. It is twisted up towards the back of the head, ornamented with flowers or jewels, and fastened with two bodkins stuck in crosswise. They sometimes wear an ornament representing the *foong-hoang*, or Chinese phœnix, composed of gold and jewels, the wings hovering, and the beak of the bird hanging over the forehead, on an elastic spring. After a certain time of life, the women wear a silk wrapper round the head, in lieu of any other dress. The eyebrows of the young women are fashioned until they represent a fine curved line, which is compared to

the new moon when only a day or two old, or to the young leaflet of the willow. Pink and green, two colours often worn by women, are confined exclusively to them, and never seen on men." (This does not hold good in porcelain, where, of necessity, the artists have often to clothe their male figures in these colours.) "The ordinary dress is a large-sleeved robe of silk, or of cotton among the poorer sort, over a long garment, sometimes of a pink colour; under which are loose trousers, which are fastened round the ankle, just above the small foot and tight shoe. A proverbial expression among the Chinese, for the concealment of defects, is, 'Long robes to hide large feet.' Notwithstanding this, the Tartar women, or their lords, have had the good sense to preserve the ladies' feet of the natural size. In other respects, however, they dress nearly as the Chinese, and paint their faces white and red in the same style.

"The ordinary dress of men among the labouring classes is extremely well-suited to give full play to the body. It consists in summer of only a pair of loose cotton trousers tied round the middle, and a shirt or smock, equally loose, hanging over it. In very hot weather the smock is thrown off altogether, and only the trousers retained. They defend the head from the sun by a very broad umbrella-shaped hat of bamboo slips interwoven, which in winter is exchanged for a felt cap; and in rainy weather they have cloaks of a species of flags or reeds, from which the water runs as from a pent-house.

"A large portion of the peasantry wear no shoes, but some are furnished, particularly those who carry heavy burthens, with sandals of straw to protect the feet.

"It is fashionable, in both men and women, to allow the nails of the left hand to grow to an inordinate length, until they assume an appearance very like the claws of the bradypus. The brittleness of the nail rendering it liable to break, they have been known sometimes to protect it, when very long, by means of thin slips of bamboo.

"There are two lines of the imperial house of China. Everything about their dress and equipage is subject to minute regulation. Some are decorated with the peacock's feather, and others allowed the privilege of the green sedan.

"The colour of mourning is white and dull grey, or ash,

with round buttons of crystal or glass, in lieu of gilt ones; the ornamental ball denoting rank is taken from the cap, as well as the tuft of crimson silk. As the Chinese shave their heads, the neglect and desolation of mourning is indicated by letting the hair grow; for the same reason that some nations, who wore their long hair, have shaved it during that period.

"On the death of the emperor, the same observations are kept, by his hundreds of millions of subjects, as on the death of the parent of each individual. The whole empire remains unshaven for the space of one hundred days, while the period of mourning apparel lasts longer, and all the officers of Government take the ball and crimson silk from their caps.

"The mutilation of the women's feet extends lower down in the scale of society than might have been expected from its disabling effect upon those who have to labour for their subsistence."

Although Sir John Davis does not mention the fact, it is well to note that in both China and Japan it is the custom to shave the heads of young children, leaving a tuft above one or each ear in the case of girls, and on the top of the head in the case of boys.

These particulars are of interest in examining the figures on mandarin pieces, guiding us to much that otherwise it would be difficult to understand or account for. By their aid we can tell whether it is a summer or a winter scene from the men's caps. The ladies' style of hair-dressing shows whether they are married or single, etc. It is seldom that the painting is so carefully done as to show the exact rank of the mandarin in question, but the following, taking from Mrs. Bury Palliser's English edition of Jacquemart (p. 94), may be of interest to the reader. It is similar to that given in the "Middle Kingdom," but goes rather more into detail.

"In changing the costume it was necessary to create emblems fitted to characterize the different orders of functionaries. They are these—

"First order: Cap, with a button of worked gold, ornamented with a bead, and surmounted by an oblong button of transparent ruby red. Violet coat, with a square plaque on the breast, and another on the back, in which is embroidered the figure of a

pelican (*ho*). The belt is decorated with four stones of agate (*yu-che*), encrusted with rubies. Military officers of the same order wear upon their plaque a kylin.

"Second order: Cap, with button of worked gold, ornamented with a small ruby, and surmounted by a button of worked coral, opaque red. The plaques of the coat have a golden hen (*kin-ky*). The gilt belt is ornamented with four plaques of worked gold, enriched with rubies. The military officers wear a lion (*su*) upon their plaques.

"Third order: Cap, with button of worked gold, surmounted by a sapphire button, transparent blue. The peacock's plume has but one eye. Plaques bearing the peacock (*kong-tsio*), Belts of four plaques of worked gold. The military officers wear a panther (*pao*) on their plaques.

"Fourth order: Cap, with button of worked gold, ornamented by a small sapphire, surmounted by a button of azure stone, opaque blue. Plaques bearing a crane (*yen*). Belt of four plaques of worked gold, with a silver button. Military officers wearing upon their plaques a tiger (*hou*).

"Fifth order: Cap, with gold button, ornamented by a small sapphire, and surmounted by a button of rock crystal, transparent white. Plaques embroidered with a white pheasant (*pe-hien*). Belt with four plaques of plain gold, with a silver button. Military officers have a bear (*hiong*) upon their plaques.

"Sixth order: Cap, surmounted by a button made of a marine shell, opaque white. The plume is not a peacock's, but a blue feather. Coat bearing in embroidery a stork (*lu-su*). Belt, with four round tortoise-shell plaques and a silver button. Military officers wear upon their plaques a little tiger (*pien*).

"Seventh order: Cap, surmounted by a button of worked gold, ornamented with a small crystal and surmounted by a button of plain gold. The plaques bear, embroidered, a partridge (*ky-chy*). Belt, with four round silver plaques. Military officers bearing a *sy* (rhinoceros) on the plaques.

"Eighth order: Cap, ornamented with a button of worked gold, surmounted by another button, also worked. Upon the plaque a quail (*ngan-chun*). Belt, with four ram's-horn plaques and silver button. Military officers wear the stork (*lu-su*).

"Ninth order: Cap, ornamented with a gold button, surmounted by one of silver, both worked. The plaques bear a

sparrow (*tsio*). Belt with four plaques of black horn with a silver button. Military officers, plaques, with a sea-horse (*hai-ma*)."

Jacquemart, p. 95: "As regards fabrication, the mandarin porcelain demands a special description. It is rather thick than thin, and often its wavy surface indicates that it has been obtained by casting and moulding. Sometimes it is ornamented with reliefs. The general form of the vases is more slender.

"The decoration, often painted and not enamelled, takes a new aspect; the rose tints, derived from gold, are purplish; lilac, water-green, bright iron-red, chamois, or rust colour, abound. An artifice of the brush shows itself in the rendering of the figures, draperies, and flowers; it is a sort of modelling obtained by stippling, and by means of parallel or crossed hatches; the flesh is done with the care of a miniature; the draperies rise in detached folds one over the other. This radical modification in the manner of painting, is it due to European influence?"

M. Jacquemart divides the mandarin class into seven sections, marked out more by the decoration than the description of the ware—

(1) Pieces in which the painted subjects are framed, in Indian ink backgrounds and gold borders.

(2) Includes all those pieces where the spaces between the reserves are covered with gilt scroll-work (No. 352), the frames of the reserves being sometimes of gilt, and at others of blue under the glaze.

(3) Will be recognized by the black borders, with Greek pattern in gilt, generally in conjunction with iron-red grounds.

(4) With variegated grounds, fanciful in design, iron-red and black, with pink filigree and other bright colours.

(5) "Shagreened" (see p. 216).

(6) "Gauffered" (see p. 216).

(7) "Mandarin camaieu," or mandarin blue and white. M. Jacquemart says "the style took in France under the name of Pompadour," and was largely imitated in Europe during the eighteenth century. Madame Pompadour was at Versailles from 1745 to 1764, which is just about the time we might expect these mandarin wares to be arriving in Europe.

342. 344. 343. [*To face p.* 209.

To these subdivisions the following are now added:—

Archaic Mandarin.

Nos. 342, 343, are taken from a beaker vase with oviform body. Height, 17¼ inches. Mark, two blue rings. The shape is an imitation of the more rounded forms we find in the older classes, showing, however, the stiffness of the mandarin class. The figures are bolder than usual, but the colouring is in the true mandarin pinks, reds, yellows, blues, and greens. The border at foot is probably intended to represent official battens with joo-e heads. The design represents some of the games most in vogue in China drawn into a procession, one part of which is on the neck and the other on the body of the vase. In No. 343, at top, we have three figures seated on the ground, gambling with "cash." Kite-flying is going on behind them, the kite being decorated with the Tae-keih, followed (in No. 342) with other figures carrying insignia and symbols. Below, in No. 343, following two standard-bearers, come three men on cock-horses, a lotus leaf being held over one in imitation of a state umbrella. These are followed (see No. 342) by men playing the game of lion; while behind these, not seen in the photograph, others are sailing toy boats on a small sheet of water.

Doolittle, p. 549: "Among adults in the Chinese January, and occasionally at other times of the year, there are one or two kinds of amusements practised, which perhaps deserve mention. One of these represents a lion pursuing a ball. A figure of an immense lion is made out of bamboo splints and pasteboard, covered with cloth coloured to represent the popular notions in regard to this animal. It is carried by two men or boys, who put their heads and shoulders into the body of the animal. Their legs and part of their bodies appear below, about where the fore legs and the hinder legs should come. The parts of the bodies and the lower limbs of the actors, whose heads are concealed in the body of the lion, are sometimes covered with clothing, coloured or painted in a manner which fits them, as the Chinese believe, to represent the four legs of the beast itself. The lion has an immense head, and is made with open jaws, so that one or both of those who personate its legs and feet can see out pretty clearly through its mouth. The front one, at least, can see well where

to step, and the other must do as well as he can while in pursuit of the ball. A ball, in imitation of an immense pearl, is carried by some one who runs in front of the beast, or darts across its path, showing it for the purpose of attracting its attention and exciting its pursuit. The lion is believed to be exceedingly fond of playing with the ball."

No. 344. Vase similar to the last. Height, 18 inches. No mark. Here the motive is a young Chinaman, who has just become engaged, starting for his intended's house in a wheel-chair, shoved from behind by a servant, with a coolie behind him carrying the presents that have to be sent to the girl and her family; Doolittle, p. 47: "A pair of silver or gold wristlets; and for her family, various articles of food, as pigs' feet, a pair of fowls, two fish, etc." In return, the girl's family send "a quantity of artificial gilt flowers, some vermicelli, and bread-cakes. The flowers are for distribution among the female members of the family. These presents are, in the Chinese view, omens of good to the parties most intimately concerned." The air as he starts, it will be noticed, is represented as full of good omens—pieces of red cloth, coins, etc. From above, on the neck of the vase, the married ladies of the household watch his starting, or they may be the ladies of the other household examining the presents on their arrival.

No. 345. Candle bracket of rough porcelain, base unglazed. Height, 7½ inches. No mark. Back, white glaze with rose-spray. The top is in shape of a joo-e head, blue-green with iron-red margin. The panel below is decorated with a lady carrying a vase and girl by her side. They are dressed in iron-reds, purple, blue, and greens. The tree at back, as also the fence, iron-red. The dragon's head at foot is in iron-red with green ears and eyelashes, gilt horns; from the mouth springs the candle-holder in blue-green, with another similar dragon's head, in the open mouth of which is placed the candle socket in pea-green with iron-red rim. The tray is decorated with gold-red roses and green leaves, iron-red rim. Gilt enters freely into the whole composition.

No. 346. A porcelain dish, fine ware. Diameter, 9 inches; height, 1¾ inch. Mark, in red, Taou-kwang (1821–1851). On back, near the edge, five bats in red. Gilt edge very slightly scalloped. There is no decoration on the front of this

345. [*To face p.* 210.

347. 346. [*To face p.* 211.

dish beyond the motive picture, which covers the whole surface. The following explains the subject thereof:—

"One of the prettiest shows of lanterns is seen in a festival observed in the spring or autumn by fishermen, to propitiate the spirit of the waters. One indispensable part of the procession is a dragon, fifty feet or more long, made of light bamboo frames, of the size and shape of a barrel, connected and covered with strips of coloured cotton or silk; the extremities represent the gaping head and frisking tail. This monster symbolizes the ruler of the watery deep, and is carried through the streets by men holding the head and each joint upon poles, to which are suspended lanterns; and, as they walk, they give the body a wriggling, waving motion. Huge figures of fish, similarly lighted, precede the dragon, and music and fireworks—the never-failing warning to wayside demons to keep out of the way—accompany the procession, which presents a very brilliant sight as it winds its way through the dark streets" ("Middle Kingdom," vol. ii. p. 83).

In all there are ninety-four men represented in this composition, while nearly every colour is employed in enamel. The dragon is green, with red backbone and spikes, while its head is pink. The bridge is blue with white panels, the stonework forming the arch being yellow. The steps of the house are also blue, the roofs being of brownish tiles. The rock at the end of the bridge is composed of various blues. One man near the house carries a blue and green figure of a fish, and another below him that of a sheep in white. The two leading personages under the umbrella of state carry figures of horses, probably to look as if they were riding on horseback. The men are dressed in all manner of colours, and the figures they carry, as also the dragon itself, are lanterns. Doolittle, p. 532: "This is a popular sport, and is called 'playing with a dragon lantern.'"

Mandarin with Swastika Grounds.

No. 347. A porcelain hand-warmer or charcoal stove. Diameter, 9½ inches; height, 5 inches. No mark. This is really a double-bottomed bowl with cover, and biscuit cyclinder in the middle, into which the lighted charcoal is put. The cylinder is perforated at foot, so that the ashes fall through to

the lower bottom, while the aperture seen at foot serves for the removal of the ash, and as a vent to the fire. The cover is perforated, so that the cylinder projects through it; the former can be removed at will. The inside is white glaze. These are used in damp and cold weather in the south of China.

Decoration—on the stand, or rather ash-pan, we find in green with pink outline the old sweet-flag pattern, while the body is covered with a blue swastika diaper relieved by eight reserves, filled with figures in the ancient costume, the eight immortals appearing on the cover. The borders are yellow with pink joo-e heads. This piece is included in this series to call attention to the fact that occasionally are to be met with pieces which at first sight appear to belong to the mandarin class, but on closer inspection are found to be decorated with figures in old costume, which cannot be said to look at home on mandarin shapes and painted in mandarin colours. Four gilt dragon heads attach brass handles to the bowl and cover. This piece probably dates from about the early middle of the nineteenth century, and is one of those exceptional pieces that it is difficult to determine to which class it ought by rights to belong.

No. 348. Mug, brown rim, unglazed base. Height, $4\frac{7}{8}$ inches; diameter, 4 inches. No mark. With exception of the large reserve decorated with mandarin figures, and the four small reserves filled with pink foliage, this piece is entirely covered with blue swastika diaper-work. The inside is plain white glaze.

Mandarin with Flowered Borders.

No. 349. Dish of fine porcelain. Diameter, $8\frac{1}{8}$ inches. No mark. The border is composed of flowers and foliage, broken by four reserves marked off by gilt palm leaves. In the centre is a winter scene, as shown by the evergreen fir tree against which leans a gentleman in his winter hat, handing a basket of sweetmeats to a lady, who is directing the studies of her daughter standing at the table with books; female attendant in the background with fan. This dish was originally part of a tea-set, and the colouring is unusual, yellow, brown, and neutral tint largely taking the place of the greens, reds, and purples so common in this class.

349. 348. [*To face p.* 212.

351. 350. [*To face p.* 213.

Mandarin with Butterfly and Flower Borders.

No. 350. A dessert plate of ordinary ware. Diameter, $7\frac{3}{4}$ inches; height, 1 inch. No mark. Painted in bright colours, two ladies assisting a boy to fly a kite.

Davis, vol. i. p. 318: "In kite-flying the Chinese certainly excel all others, both in the various construction of their kites and the height to which they make them rise. They have a very thin, as well as tough, sort of paper, made of refuse silk, which, in combination with the split bamboo, is excellently adapted to the purpose. The kites are made to assume every possible shape; and, at some distance, it is impossible occasionally to distinguish them from real birds. By means of round holes, supplied with vibrating cords, or other substances, they contrive to produce a loud humming noise, something like that of a top, occasioned by the rapid passage of the air as it is opposed to the kite. At a particular season of the year, not only boys, but grown men, take a part in this amusement, and the sport sometimes consists in trying to bring each other's kites down by dividing the strings."

Doolittle, p. 410: "The holiday of kite-flying on the highest hills in the city and suburbs is observed regularly on the ninth day of the ninth month at this place (Fuhchau). The Chinese explain that in ancient times, a certain man was informed, by one who pretended to know the future, that on a specified day some calamity would befall his house or his property, so he took all his family on the morning of that day and went to the hills, spending the time as best he could. On returning home at nightfall, he found his domestic animals all dead. That day was the ninth of the ninth month. They also say that, in imitation of his example, they go to the hills on the ninth day of the ninth month, and thus avoid any domestic calamity which might have befallen them at home, and to while away the time pleasantly, they take along their kites and fly them. This is called 'ascending on high,' and indicates the flying of kites on the particular day mentioned. The interest of the sport centres on the day specified. Then, if the weather is fine, the air is full of kites, of all sizes, and of a large variety of shapes. Some are in the shape of

spectacles; others represent a kind of fish; others are like an eel, or some similar looking animal, being from ten to thirty feet long, and of proportionate size; others are like various kinds of birds, or bugs, or butterflies, or quadrupeds; some resemble men sailing through the air; others are eight-sided, in imitation of the eight diagrams, invented by one of the earliest Chinese emperors. Most or all of those which represent animals are gaudily painted. Every year there is an especial proclamation issued by the city officer with reference to this kite-flying, warning against tumult on the ninth day of the ninth month on the Black Rock Hill. A petty mandarin, with a large staff of policemen or constables, is annually stationed on the hill, on arrival of the day, for the purpose of keeping the peace and quelling the disturbance should any arise. Probably thirty or forty thousand people visit that hill to fly their kites, especially if the weather is fine, on that day."

Mandarin with Black Borders.

No. 351. A dessert plate similar to the last. Diameter, 7¾ inches; height, 1 inch. No mark; but the decoration on the rim consists of dragons in iron-red, surrounded by black clouds and nebulæ of fire, which, in contrast with the pink, green, and blue of the centre decoration, has an effect perhaps more striking than pleasing.

Both these plates were brought from China early in the nineteenth century, and have remained in the same family ever since.

Mandarin with Gilt Scroll-work.

No. 352. Jar and cover of fine porcelain. Height, 12½ inches. No mark. Gilt lion on cover.

No. 353. Beaker, same as above. Height, 11¼ inches; diameter, 5¼ and 3½ inches.

The band at the top, as also that on the shoulder of the jar and the borders marking off the two large medallions, are in blue under the glaze. The four small reserves at the sides are marked off by iron red scroll-work, the spaces between being filled with gold scroll-work, on which are thrown iron-red roses and foliage. Taking the large medallion shown on the

353. 352.

[*To face p.* 214.

354.

355.

[*To face p.* 215.

357. 356. [*To face p.* 215.

photograph, the lady is dressed in purple with green facings, the gentleman in blue enamel, the girl in iron-red. It will be noticed, by the folds of the gentleman's robe, how much better in these late pieces they seem able to manage the shading when using blue enamel. The girl at the table at foot has a robe of green enamel, very light in colour, but little green seeming to have been mixed with the enamel, which appears transparent. This girl holds in her hand a joo-e, from which hangs a scent charm (see No. 404). The rocks at foot are left uncoloured, with Indian ink shading done in a diamond-shaped pattern; the foliage on these is green.

The beaker is placed so as to show the two small side medallions; the lower one contains a bird on perch, similar to No. 69.

No. 354. Conical-shaped eggshell vase with short neck. Height, 15 inches. No mark. The narrow band at the mouth, as also that marking off the large reserve on each side of the vase, are in blue under the glaze. The two smaller reserves on the body, as also the four small reserves on the neck, are not specially marked off, the rest of the surface being covered with gilt scroll-work, on which, above and below the smaller reserves, roses and other flowers are thrown, but these are difficult to detect in the photograph. The figures are in mandarin costume, and the landscapes are very carefully painted.

No. 355. A six-sided vase. Height, 18½ inches, including top; width, 6½ inches. No mark. Lion top. In this vase the six sides are of equal dimensions. The medallions are marked out by gilt scrolls, the rest of the surface being covered by gilt scroll-work. The large medallions are filled with figures and scenery, the small medallions with flowers and landscape. The stand and base are glazed.

Mandarin with Red Grounds.

No. 356. Eggshell jar with lion top. Height, 12 inches. No mark. The two large and eight small reserves, as also the two on the cover, are marked off by gilt scroll-work, the body of the jar being covered with iron-red, on which is traced in black and gilt the "Y" diaper pattern. The four small reserves and the two on the cover are filled with purple landscapes. The top reserve at the sides is decorated with two

birds in Indian ink and burnt sienna. The two large and middle side reserves are ornamented with groups of figures in the usual bright mandarin colours, with purple water at back and red and purple scenery in the distance.

No. 357. Rectangular oblong jar with lion top. Height, 9 inches. No mark. Made of rough porcelain with dragon-shaped handles. In this piece the two large reserves, as also the two long reserves at the sides and the four small ones on the cover, are marked off by purple scroll-work, the body of the piece being covered with iron-red, ornamented with gilt "Y" diaper-work. On the neck of the jar there is a drapery of peacock-blue with purple flowers, and patch of black with gilt diaper-work. The figures are in the usual reds, purples, and greens, with red and purple scenery at back.

Flowered Mandarin.

No. 358. Flat oval-shaped jar with lion top and branch handles. No mark. The distinctive feature of the section to which this jar belongs is the foliage and flowers, which in high relief cover the whole of the surface with the exception of the reserves. In this case the leaves are green, the flowers coloured, but sometimes they are left in white porcelain to show up on a coloured ground.

This description must not be confused with the

Gauffered Mandarin,

where, as Jacquemart says (p. 97), "Fine indentures, wreaths, and bouquets of flowers are traced in the paste, which the glaze, by entering the cavities, brings out in the manner of the céladon. The greatest part of the decoration is in blue under the glaze, and the subject medallions are often enamelled."

Mention must also be made of

Shagreened Mandarin (*see No.* 253),

of which the same author says, "All the space comprised between the medallions is sown with hemispheric points, resembling shagreen, or rather, according to the Chinese expression, "chicken's flesh." When the vase is decorated, the colour of the ground is called 'verdigris;' when the shagreen remains white, its projections, from which the glaze

358. [*To face p.* 216.

359. [*To face p.* 217.

has run off, come out without gloss upon the vitreous enamel. The paintings of shagreen vases is generally fine, but always crude."

Mandarin Harlequin.

Although the harlequin class belongs to the mandarin period, and is generally to be found in mandarin shapes, it is not all decorated with mandarin figures, and therefore need not of necessity belong to the mandarin class. The pieces are fluted, which admits of the colours being applied in stripes of pink, green, black, white, yellow, and other colours; hence the name.

No. 359 is taken from a jar with cover of mandarin harlequin. No mark. The reserves are recessed so as to obtain a flat surface on which to paint the flowers and figures. When the medallions are of various forms, as in this case, instead of saying scroll and leaf-shaped reserves, auction catalogues would refer to them generally as "shaped panels."

Eggshell.

So called from its being supposed to be no thicker than the shell of an egg. The Chinese claim to have possessed the art of making it as far back as the fifteenth century, but eggshell as we know it is not anterior to the eighteenth century, although the Chinese may have used the term to what in earlier times was considered very thin porcelain.[14] The beautiful ruby back plates belong to this section, running parallel with the famille rose class. The earliest date to be found on these plates is 1721. Eggshell is generally decorated with mandarin figures, and some of the illustrations in that section (see Nos. 354, 356) are made of eggshell porcelain, as also No. 340 in the famille rose class; but for the convenience of the reader, a few of the most usual types of eggshell have been grouped together and treated as a separate class, instead of scattering them through the two above-named divisions.

[14] If a really fine example of eggshell be held between the eye and the light, the painting on the front of the plate or vase may be seen with wonderful clearness through the back. Fine single specimens of eggshell of the Keen-lung period have commanded, in 1897, prices from £50 to £75.—T. J. L.

Quasi-Eggshell.

Nos. 360, 361. Pair of bowls of fine porcelain. Diameter, $5\frac{3}{4}$ inches; height, $2\frac{5}{8}$ inches. Mark, Kang-he (1661–1722). Two five-clawed dragons are stamped in the paste of these bowls, one on each side, but can only be seen by getting the piece in a particular light. They are decorated with roses in blue, purple, and yellow enamel, the foliage being in green enamel. On one side the roses are double, and on the other single; a spray on each side with a butterfly between.

These bowls are called eggshell by the Chinese, and as they vary in weight, the lighter are considered the most valuable. They probably belong to the beginning of the eighteenth century, and may be taken as early specimens of a class which was at its best towards the end of that century.

The glaze on these bowls is peculiar, in that when held so that the sunlight falls in a certain way, it reflects rainbow tints.

Eggshell.

In Nos. 362, 363, we have a further step towards the celebrated eggshell plates of the next reign. It will be noticed that the date-marks are in the plain character, the seal method of marking not yet having come into vogue. With the exception of the piece mentioned in page 217, this is the earliest mark found on eggshell; but as time went on it does not seem to have been the custom to mark eggshell pieces, and in fact these with the Yung-ching mark are very rare.

No. 362. Ruby-backed quasi-eggshell dish. Diameter, $6\frac{1}{4}$ inches; height, $1\frac{3}{8}$ inch. Mark, Yung-ching (1723–1736) in blue. The characters, it will be noticed, are arranged in three columns instead of two, as is usually the case. This piece is much more highly decorated than the other, and is most delicately painted in bright shades of pink, blue, and other colours. Enclosed in six borders are a basket of flowers, and a stand with citrons (finger citrons, called Buddha's fingers), "the hand of Fo" (see p. 109). Here we have the same perfect painting that appears on the later plates. All that is wanted is to reduce the substance of the porcelain to arrive at the faultless eggshell plate as we know it.

No. 363. Ruby-backed eggshell dish. Diameter, $5\frac{7}{8}$ inches; height, $1\frac{1}{4}$ inch. Mark, Yung-ching (1723–1736) in blue. The

360. 361. [*To face p.* 218.

362. 363. [*To face p.* 218.

365. 364. [*To face p.* 219.

367. 366. [*To face p.* 219.

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369. [*To face p.* 219.

back is really the best part of this piece, the front being but sparingly decorated by two pæonies and some small flowers springing from a blue enamel rock, while a butterfly flutters above, all roughly drawn. Behind, the sides are covered with a ruby-coloured enamel, the base, as usual in eggshell, being left uncoloured. The pink on this, as also the previous dish, is a rose-pink, free from all trace of blue.

No. 364. South Kensington description: "Plate. Chinese eggshell porcelain, painted in blue, with a lady playing music at a table, an attendant, vases, etc., blue scroll border. Diameter, $8\frac{3}{8}$ inches."

This is a very rare piece, as these eggshell plates are seldom found in monochrome, particularly blue over the glaze. The gentleman playing the flute seems to be in the old style of dress, but his surroundings are much the same as in the eggshell with mandarin figures. We have the bird on a ring-perch and incense burner with vase containing shovel and chop-stick tongs. A rectangular vase contains a joo-e, or sceptre of longevity, while peaches and pomegranates are on a stand to the back. There is a similar plate to this in the Grandidier collection in Paris, as also one in polychrome.

No. 365. South Kensington description: "Plate. Chinese eggshell porcelain, painted in the centre with flowers, green border, deep blue margin with gold scrolls, pink edges. Diameter, $8\frac{3}{8}$ inches."

These two pieces show the great diversity of the decoration to be met with on eggshell plates.

No. 366. South Kensington description: "Plate. Chinese eggshell porcelain, painted with two cocks and flowers, pink flowered margin; rose-coloured border under. Diameter, $8\frac{1}{4}$ inches."

No. 367. South Kensington description: "Plate. Chinese eggshell porcelain, white ground, enamelled with a basket of flowers in the centre and flowers on the margin; the outside grounded in rose-colour. Diameter, $8\frac{1}{4}$ inches."

No. 368. Eggshell dish. Diameter, 8 inches; height, $1\frac{1}{2}$ inch. Purple back except at centre. At the rim is a very light green diaper band with wide pink border beneath, broken by four reserves filled with flowers. Subject, lady and two girls. The former is seated on an ebony couch. This is one

of the plates in which black is largely used with the other colours. The vase at the back, with Taoist fly-flap, feather-brush, and scroll (see No. 60), probably indicates that the lady has brought her two little girls to some mystic to have their horoscope cast.

No. 369. Eggshell plate. Diameter, $8\frac{3}{4}$ inches; height, $1\frac{3}{8}$ inch. At rim a light blue band, pink border below, with four reserves filled with flowers and fruit. The sides of the plate are coloured light green with Indian-ink trellis-work. The motive is known as the dancing-girl. The reader will notice the magnolias in the background, symbolical of sweetness and beauty.

No. 370. Eggshell dish. Diameter, 8 inches; height, $1\frac{5}{8}$ inch. No mark. Purple back except in centre, which is covered with white glaze. The edge is plain, the sides of the dish being covered with a wide Indian-ink diaper border in the usual octagon and square pattern; this, as also the four reserves, is marked off by narrow gold bands. The reserves are ornamented by a spray of a different flower in each. Below this is a narrow pink band, on which is pencilled, in a darker shade, a scroll of variegated curl-work. The subject in the centre represents a lady with a basket over the right arm, and holding a fish in her left hand, which she seems just to have received from the fisherman with the fish-basket on his back. The boy carries a wind toy in one hand, and seems to be pointing with the other to the way they intend taking. The tree at the back is probably intended to represent a willow, sprouting afresh from an old stem; while that to the left is one of those red trees with red blossoms, so often met with in these eggshell plates.

No. 371. Eggshell plate. Diameter, $8\frac{1}{2}$ inches; height, $1\frac{3}{8}$ inch. No mark. Purple back except in centre, which is covered with white glaze. The side decoration of this plate is exactly the same as in No. 370; but the subject in the centre is a man and woman in a boat, the latter being occupied in hanging out the family washing, while the man is feeding two ducks, which no doubt have their home in the boat. As a background, there is a boulder rock in shades of blue, green, and brown, with a tree springing from behind it; while to the right is one of the red stem and blossom trees.

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371. [*To face p.* 220.

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[*To face p.* 221.

Davis, vol. ii. p. 27, Canton: "It must be observed that no inconsiderable portion of what may be considered as the population of Canton exists upon the river, in the multitudes that inhabit the junks, barges, and small boats. A very large majority of the latter are *tân-kea*, or 'egg-house' boats, from their shape resembling the longitudinal section of an egg. They are generally not more than ten or twelve feet long, about six broad, and so low that a person can scarcely stand up in them. Their covering consists of a bamboo or mat tilt, shaped like that of a waggon, which is very light, and serves tolerably as a defence against the weather. Whole families live in these boats, and are considered as a distinct part of the population, being under a separate regulation, and not allowed to intermarry with those on shore."

No. 372. Eggshell plate. Diameter, 8⅜ inches; height, 1½ inch. Purple backed except at centre. This is what is known as a seven-border plate. The prevailing colour is pink, beginning from the rim—(1) a narrow band of peacock-green; (2) a pink border with four reserves, and four dark blue scrolls supporting four gilt lotus flowers; (3) light blue "Y" pattern diaper-work; (4) light green, yellow, and pink band; (5) pink border (similar to No. 2) with four reserves filled with dark blue scrolls and gilt flower or symbol; (6) blue band with trellis-work diaper; (7) foliated border with gilt "Y" diaper. Subject, two ladies, two boys, and one girl. These three latter show the various styles of shaving the heads of children; and as the boys and girls are dressed alike, it is only by their heads that we can tell the one from the other.

Doolittle, p. 96: "Many parents, after the first shaving of the head of a child when one month old, allow the hair to grow on a part of the top of the head; if a boy, in the shape and of the size of a small peach, until eight or ten years old, or even until sixteen years old; if a girl, a patch of hair is often allowed to grow on one or both sides of the head. Many Chinese seem to be at a loss why the tuft is left. Some explain that which is left on the pate of a boy to be for a defence of the soft part of the skull. They all seem to regard it as an omen of good, or a kind of charm, and conducive to the health or welfare of the child.

"Sometimes neither the 'peach' nor the cue is allowed to

grow until the lad is some six or eight years old, the whole head being regularly shaven. The cause of this delay is sometimes said to be the death of his father or mother when it was decided to let one or both of these grow. Sometimes in the case of him who is the only son of his parents, and born long after their marriage, they vow to give him up to be the child of some idol, or to be a Buddhist priest. They will not then let the hair grow on his pate until six or eight years old. Their object in making this vow and in treating their dearly beloved son in this way, is to procure good health and longevity to the lad. They apply various sorts of derogatory names or epithets to him, as 'Buddhist priest,' 'beggar,' 'refuse,' 'dirt,' imagining that he will thus be allowed to live, and that no evil spirit or influence will injure his health. By-and-by, when he seems to be established in health, they allow his hair to grow like other boys."

"Middle Kingdom," vol. ii. p. 34: "The head-dress of married females is becoming, and even elegant. In the front knot, a tube is often inserted, in which a sprig or bunch of flowers can be placed. The custom of wearing natural flowers in the hair is quite common in the southern provinces, especially when dressed for a visit. The women in Pekin supply the want of natural by artificial flowers."

No. 373. Eggshell plate. Diameter, 8½ inches; height, 1⅜ inch. Purple back and front except the centre at back. Decoration, five white reserves filled with flowers, cock standing on a blue rock in the middle one; four light pink chrysanthemums between the four side reserves.

These ten specimens only in part serve to illustrate the variety to be met with in this class. Towards the end of the eighteenth century, eggshell dessert services seem to have been much used, and by no means very costly. The fruit dishes appear to have been of the same shape as the plates, only larger, viz. twelve inches in diameter. The colouring at back varies in shade from purple to rose. Some of these eggshell plates are decorated entirely in gilt and Indian ink.

No. 374. Hexagon eggshell lantern with pierced panels. No mark. The framework is in pink, the open work being left uncoloured, with a small circular reserve in the centre decorated with figures and landscape. It will be noticed that

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the diaper patterns vary on each side—both in the open as also in the solid part—and that there is a lotus top and bottom, as also in the middle. These eggshell lanterns vary in shape, as also in decoration, some being more elaborate than others.

Lanterns play a prominent part in the social and religious customs of the Chinese. The feast of lanterns is held on the first full moon of the year, and for some days before that many of the shops seem chiefly occupied in selling lanterns of every description and form.

Doolittle, p. 385: "Some of the lanterns are cubical, others round, like a ball, or circular, square, flat and thin, or oblong, or in the shape of various animals, quadruped and biped. Some are so constructed as to roll on the ground as a fire-ball, the light burning inside in the meanwhile; others, as cocks and horses, are made to go on wheels; still others, when lighted up by a candle or oil, have a rotatory or revolving motion of some of their fixtures within, the heated air, rising upward, being the motive power. Some of these, containing wheels and images, and made to revolve by heated air, are ingeniously and neatly made. Some are constructed principally of red paper, on which small holes are made in lines, so as to form a Chinese character of auspicious import, as happiness, longevity, gladness. These, when lighted up, show the form of the character very plainly. Other lanterns are made in a human shape, and intended to represent children, or some object of worship, as the Goddess of Mercy, with a child in her arms. Some are made to be carried in the hand by means of a handle, others to be placed on a wall or the side of a room. They are often gaudily painted with black, red, and yellow colours, the red usually predominating, as that is a symbol of joy and festivity. The most expensive and the prettiest are covered with white gauze or thin white silk, on which historical scenes, or individual characters or objects, dignified or ludicrous, have been elaborately and neatly painted in various colours. Nearly every respectable family celebrates the feast of lanterns in some way, with greater or less expense and display. It is an occasion of great hilarity and gladness." P. 486, Charitable deeds: "Some people hang out a lantern in the street at night, under the idea that it is a good and a meritorious deed. Such

lanterns are usually made of bamboo or wooden slats about a foot or more square, covered with thin and coarse white gauze, or with white paper. Lighting the streets is not done at the expense of Government, but done, if done at all, by shopkeepers, and those particularly interested in their immediate vicinity. Now, besides these lights suspended by the sides of the streets and in front of shops for the purposes of business, there are many others suspended in a dark place or at the corner of an alley, really oftentimes in consequence of vows made in order to procure longevity or recovery from sickness, but professedly to aid the night traveller in finding his way." P. 449, Burning a lamp before the gods: "It is the frequent practice for people to make specific vows in regard to burning a lamp before some particular god or goddess, in a temple dedicated to the divinity, for a month or a year, for the night time only, or both day and night, during the period specified. They usually employ the temple keeper to buy the oil and trim the lamp. Sometimes people prefer to vow to burn a lantern before the heavens. The lantern is usually suspended in front of the dwelling-house of the vower. In such a case, it is trimmed by himself or some member of his family. Many also make vows to the 'twenty-four gods of heaven,' or to the 'Mother of the Measure,' writing the appropriate title upon the lantern they devote to carrying out their vows. On the occurrence of the birthday of the god or goddess, the family generally presents an offering of meats, fish, and vegetables. On the first and fifteenth of each month, they regularly burn incense in honour of the divinity, whose title is on their lantern, before the heavens. The objects sought are various, as male children, recovering from disease, or success in trade."

"Middle Kingdom," vol. ii. p. 58, Marriage ceremonies: "The gentlemen also make the bridegroom a present of a pair of lanterns to hang at his gateway."

Indian Porcelain.

This class should include all the porcelain made in quantity for export to Europe. It is chiefly decorated in styles which, like the mandarin, lay no claim to be of "Ming" origin. The shapes in most cases are European, and where saucer-shaped dishes appear, they have been specially ordered to suit some

377. 375. 376. [*To face p.* 225.

particular individual taste, or been taken when in a hurry, to complete a consignment for which European shapes could not be got without delay. This section is composed principally of porcelain traded in by the Dutch and our own East India companies. To a great extent it was shipped not direct, but *viâ* Batavia by the Dutch, or *viâ* Calcutta and Bombay by the English, so arrived in Europe from India, hence its name, in the same way as that sent earlier, *viâ* the Persian Gulf, had previously been known as Gombron ware.

The mandarin section really belongs to this class, but the figures with which it is decorated led to its being made into a separate division, leaving the pieces ornamented with flowers and other designs, including many of European origin, such as those with armorial bearings, to be slumped together under the name of Indian porcelain.

M. Jacquemart, at p. 100, says, "In the Indian porcelain with flowers, we have to distinguish between the national and the mercantile work:" and at p. 98, "The principal kinds are the chrysanthemum, rose, pink, jagged poppy, and double anemone, light diminutive flowers, cinerarias, and more rarely the *celosia*, or cockscomb. To work up his flowers, the artist uses hatches of carmine upon pink, black upon grey, rust upon yellow, and he heightens his leaves with unnatural black strokes."

Indian China with Archaic Borders.

No. 375. Porcelain plate. Diameter, $10\frac{3}{4}$ inches; height, $1\frac{3}{4}$ inch. No mark, but two blue rings. The decoration is marked off by Indian-ink circles. The rim is covered with diaper-work in two patterns, broken by six reserves marked off by yellow bands. It will be noticed that the fillets on the symbols vary alternately, three and three being alike. Two of the symbols seem to be fan-shaped, the other four are taken from the eight ordinary symbols. The sides are left white. In the centre, at foot of a staircase, two gentlemen, in the old style of dress, are greeting each other, while an attendant carries probably some present brought by the visitor. Two of the figures are in green enamel, the other in neutral tint, while the rocks at the back are in green and blue enamels. This may be called the famille verte of the India china class.

Davis, vol. i. p. 296: "The ordinary salutation among equals is to join the closed hands, and lift them two or three times towards the head, saying, '*Haou-tsing, tsing*,' that is, 'Are you well? Hail, hail!' Hence is derived, we believe, the Canton jargon of *Chin Chin*."

No. 376. Porcelain ginger-jar. Height, 8¼ inches. No mark, but two blue rings. The diaper bands, top and bottom, are broken by four reserves filled with conventionalized dragons, "*Mangs*." The body of the jar is powdered with flowers, which look more like sea anemones. These jars must not be confused with what the Chinese call pieces "with a thousand flowers," where the blooms are thrown in a beautiful tangle, covering in most cases the entire surface of the porcelain. Sometimes, instead of flowers, these jars are covered with butterflies; more commonly these pieces are decorated in the chrysanthamo-pæonienne style.

No. 377. Porcelain ginger-jar. Height, 8¼ inches. Two blue rings, but no mark. The diaper bands are the same as in the last, but here the decoration is the lotus and mandarin duck; the foliage is the same green enamel as the water, but put on thicker, with red and neutral-tint flowers.

Inverted pear-shaped jars, some of the large size, are often to be met with, made of the same porcelain, and decorated in a similar manner to these ginger-jars.

Indian China—Rose Pæony with Mandarin Border.

No. 378. Porcelain plate, rim cut into eight scollops, with four *che* (fungus) at back traced in red. Diameter, 13¾ inches; height, 1½ inch. No mark. Instead of the usual straight diaper band, the rim is decorated with six irregular wave-shaped ornaments, filled with brown curl-work, on which pink pæonies are thrown. The flowers in the middle are enclosed in a gilt band with red edges. Some of these plates are very beautiful, and may be said to belong by rights to the rose class.

Indian China—Rose Pæony with Symbols.

No. 379. Porcelain plate, brown edge. Diameter, 15½ inches; height, 1⅞ inch. No mark. In this piece the decoration is marked off by red lines, the rim being covered with two

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381. [*To face p.* 227.

diaper bands, the outside one brown curl-work, the inside one pink enamel with Indian-ink trellis-work. These are broken by six reserves marked off by green bands, and filled alternately with flowers and symbols. The centre decoration consists of a brown leaf veined with gilt. On this are thrown the symbols of the eight immortals ; above are two large pæonies. In all these rose plates in painting the flowers, for either centre or border, the colour seems to have been put on with a full brush, and deposited in quantity at one end of the petals, which gives the beautiful shaded effect so common in these pieces. In pæonies the colour is lodged towards the centre of the flower, but in the lotus the process is reversed, and the colour is allowed to run and collect in the tips of the petals.

Indian China with Symbols.

No. 380. Plate of thick porcelain. Diameter, 16¼ inches; height, 2¾ inches. No mark. Three spur-marks. The border in this case is the usual diaper band, the diamond pattern on white alternately with pink diamond-work on pink ground, broken by six reserves filled with symbols. The centre is decorated by a basket of flowers and fruit (peaches and pomegranates).

Indian China with Feather Border.

No. 381. Plate of thick porcelain. Diameter, 16 inches; height, 2½ inches. Mark, hare in two blue rings. In this piece we find the rim decorated in a new style. The diaper-work is placed in wave-shaped medallions, ornamented with gilt feather-work, while on the white ground flowers are thrown. In the centre, water with one brown and one red carp, the latter being the one to the front ; water-plants fill up the sides. This may simply be a picture of two gold-fish, but probably refers to the following, one of the twenty-four examples of filial piety.

Doolittle, p. 368, The bubbling fountain and the leaping carp : "In the Han dynasty, Kiang She served his mother very dutifully. His wife, Pang, obeyed her with even greater assiduity than he. Their mother loved to drink the water of a river distant from the house six or seven *li*. Pang was in the

habit of going after it to give the old lady. She was also exceedingly fond of minced fish, and, moreover, did not like to eat it alone. Husband and wife managed, though with great expense of strength, to provide her with the fish, and she always invited in a neighbour to eat with her. By the side of the house suddenly there bubbled forth a spring, the water of which tasted like the river water, and every day a brace of carp leaped out, which they took and gave their mother."

Indian China with Arabesque Work in White Enamel.

Jacquemart, p. 98: "There is one, quite special, a rich embroidery of flowers and foliage in white enamel, which forms upon the vitreous glaze a kind of damask-work, without gloss, of the most charming effect. The appearance of this embroidery is so distinguished that many excessively fine pieces have received no other decoration."

No. 382. Plate. Diameter, 13⅞ inches; height, 1½ inch. No mark. Brown edge. Blue enamel line close up to edge with cross-shaped ornaments; rim covered with arabesque of white enamel. Sides decorated with scroll-work in blue enamel. Large pæony in centre in gold-red, below two blue enamel convolvulus with yellow centres. In these the blue is shaded and broken by yellow, so that they are much more successful than flowers in blue enamel usually are.

No. 383. Plate. Diameter, 15½ inches; height, 1¾ inch. No mark. Brown edge, originally gilt. Close to the edge are two Indian-ink lines with gilt between; the rim is covered with arabesque work in white enamel. The sides are covered with gilt scroll-work, marked off by Indian-ink lines top and bottom. The motive in centre consists of four European figures and a dog, two much smaller than the others, being very much out in perspective. One of the large figures is rolling a cask, while the other, in gold-red tunic and iron-red cloak, with a sort of coronate on his head, is directing the work. Across the river (in blue enamel) are seen buildings, with tents beyond, and ships' masts in the distance. The scene is probably the filling of water-casks belonging to some ship, and this piece should by rights come under the class for porcelain with foreign designs.

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Indian China—Pheasant Plates.

No. 384. Deep plate. Diameter, $14\frac{1}{4}$ inches; height, $3\frac{1}{8}$ inches. No mark. Three red rose-sprays at back on rise. Brown edge. Close up to this is a narrow green band with black trellis-work, broken by eight half flowers. The rim under this is decorated with four flower-sprays. The sides are covered by a wide band, pink and green alternately between the four reserves, which are marked off by blue and filled with flowers. On the pink ground is black trellis-work, and on the green a black key pattern; in the centre two silver pheasants on a blue enamel rock, with one yellow, one white, two large pink pæonies, and other flowers. The decoration is marked off by six red circles.

Indian China with Patterns stamped in Paste.

No. 385. Deep plate. Diameter, $14\frac{3}{4}$ inches; height, $2\frac{3}{8}$ inches. No mark, but two blue rings. The back of the rim and rise are decorated with a roughly drawn diaper band and three large flower-sprays in blue under the glaze and other colours. On the face of the plate, the decoration is marked off by three double lines in blue under the glaze. The rim is left plain, the only ornamentation being an arabesque pattern stamped in the paste before firing, which, however, the photograph has failed to catch, except in the top part. The sides are covered with a speckled green band, on which are thrown red and white flowers. The four reserves are filled with small flowers. In the centre, on a green and neutral-tint pavement with red margins, stands a basket of red flowers, with a pine branch at top.

Indian China—Tobacco Leaf Pattern.

No. 386. Porcelain plate with shaped rim. Diameter, $13\frac{1}{8}$ inches; height, $1\frac{3}{8}$ inch. No mark. From an enamel blue rock spring a cluster of brown leaves lined with red and veined in gilt, with white enamel stems. These are relieved by coloured flowers. On the rim are two larger and two smaller clusters of flowers and fruit. The centre decoration is enclosed in a gilt band, with fleur-de-lis-shaped ornaments. These are

often met with, and may, like many others, have their origin in the joo-e head (see also No. 255).

This is known as the "tobacco-leaf" pattern.

Indian China—Canton Malleted Ware.

No. 387. A Canton malleted plate of coarse porcelain, flat unglazed back, scalloped edge, curved rim. Diameter, $13\frac{3}{8}$ inches; height, $2\frac{1}{8}$ inches. The surface of this piece is not smooth, but marked by some instrument with which it has been struck to give consistency to the paste before firing, hence the name. In the photograph it looks like a late blue and white plate, but the prevailing colour is pink. On the side is a pink band with pink trellis-work, broken by four green reserves ornamented with a gilt bat or conventionalized butterfly. The rim is decorated with pink ornaments relieved with green, blue, gilt, and other colours. In the centre are sprays of pink roses.

Indian China covered with Brown Glaze.

No. 388. South Kensington description: "Jar with cover. Porcelain, round and swelling upward. Brown, glazed, painted with fruit, and with groups of flowers on white leaf-shaped panels. Chinese, eighteenth century. Height, $14\frac{1}{4}$ inches; diameter, 9 inches. Bought in Persia." This piece shows that the Persians were not very particular in adhering to the style of decoration permitted by the Koran.

As we have already seen, these brown and coffee glazes were invented early in the eighteenth century, and large quantities of this ware appears to have been imported into Europe, but little of it seems to possess any artistic merit.

Indian China—Anona Pattern.

Jacquemart, p. 100: "A particular decoration, which we call 'variegated leaved,' is very brilliant. The principal subject is a group of pointed leaves—some in blue under the glaze, others of a pale green, or of a pink and yellow enamelled. At the base of the tuft expands a large ornamental flower, with notched pink petals lined with yellow. The heart, forming a centre, is yellow or greenish streaked with pink. Notwithstanding the indentations which overload it, it is

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easy to recognize the flower of the anona, or custard apple. The leaves would lead one to suppose them by their form and size to be those of a chestnut tree, while their colour recalls the tricolour plane-tree, so beloved by the Orientals, and which decks itself with tufts, varying from light green to red passing through the intermediary tints. Behind these leaves, and upon the edge of the pieces, appear light and delicate small enamelled flowers of iron-red, yellow, rose, or blue."

No. 389. A dish of fine porcelain. Diameter, 10½ inches; height, 2⅛ inches. No mark. Gilt edge, stand slightly glazed. The decoration covers the whole surface, and is in enamelled colours. The veining of the blue and red leaves is in gilt, the yellow in red or green, the green in brown or darker green. The flowers are red, with yellow showing at back where the petals turn up, the stem being light green. At back are three small sprays in blue enamel, with yellow in flowers.

No. 390. A European-shaped dish, 9⅝ inches by 7¾ inches. Height, 1 inch. Scalloped edge; flat unglazed back, showing the dish to be made of coarse biscuit-coloured material. The back of the rim is glazed and ornamented with four blue sprays showing red flowers, both colours under the glaze. This is one of the dessert service editions of the above pattern, which were shipped to Europe the end of the eighteenth century. The blue is very dense, but the colours appear to be in enamel, and the leaves are veined as above. In these copies for the European market, a space larger or smaller is left uncovered by foliage, on which are scattered flowers, and in some cases a *fung-hwang* is introduced among them.

Indian China Dessert Plates.

During the eighteenth century ordinary dessert services must have come over almost by the ship-load. The following plates may be taken as specimens thereof, but the designs are far too numerous to make any general representation of them possible within the scope of this work.

Cock Plates.

No. 391. Plate with shaped rim. Diameter, 9 inches; height, 1⅛ inch. No mark. Decoration, cock standing on a

blue rock, from which three large pæonies spring; butterfly at top. Pink border with string of coloured flowers.

No. 392. Plate with shaped rim. Diameter, $8\frac{1}{2}$ inches; height, 1 inch. No mark. Decoration, cock standing on a blue rock, pæonies, and other flowers. Border, pink and brown alternate diapers, with flowers and symbols between.

These are known as cock plates, and many of those that have rose borders are very fine, the flowers being shaded, as described under Nos. 378 and 379.

Indian China Dessert Plates with Archaic Designs.

Nos. 393, 394, are porcelain dessert plates, decorated with figures in the old Chinese costume.

No. 393. Diameter, $9\frac{1}{4}$ inches; height, 1 inch. No mark. The principal colouring is in purple lake and pink; while the subject seems to be a philosopher or high official carrying his wand of office in one hand, and pointing with the other to a *fung-hwang*, or phœnix. The tail and breast of the bird are green enamel. The band on the side is pink, the diaper pattern being traced in Indian ink. With regard to these triangular palings so often to be met with (see Nos. 301, 375), a Chinese friend writes, "These are made of wooden rails, and, I think, represent the fence to a path down an incline, and not the parapet of a bridge, since there is no representation of water in the picture."

No. 394. Diameter, 9 inches; height, 1 inch. No mark. In this plate the prevailing colour is pink, the horse being in iron-red, while black enters largely into the composition of the house. The flowers on the rim are very varied in colour, while the band on the side is pink, with the reticulated lines in Indian ink. The motive seems to be a warrior taking leave of a lady, while an elderly gentleman waves his adieus from the doorway.

Indian China Dessert Plates (Pæony Plates).

No. 395. Plate. Diameter, $9\frac{1}{4}$ inches; height, $1\frac{1}{8}$ inch. No mark. Decoration, red pæonies, brown and green leaves, two scrolls, and joo-e head. Border, three pink and three light blue ornaments, with brown curl-work and flowers between.

No. 396. Plate. Diameter, $9\frac{1}{4}$ inches; height, $1\frac{1}{8}$ inch.

393.

394. [*To face p.* 232.

395.

396. [*To face p.* 232.

397. [*To face p.* 233.

399. 398. [*To face p.* 233.

No mark. Decoration, deep pink flowers. Border, three pink and three brown ornaments, with pink flowers and green leaves.

Enamelled Porcelain.

In the famille verte class, the figures are painted in enamel on the white ground of the porcelain, but in this section it will be noticed that the whole surface is covered with coloured enamel, from which fact it gets its name.

No. 397. Tripod incense burner. Height to top of handle, 11 inches, to top of rim, 9 inches; diameter, 7 inches. Mark, Kea-king, 1796–1821, written in red longitudinally on the flange, into which the cover should fit. Decoration, the eight Buddhist symbols on a dark purple ground, covered with lotus scroll-work. The joo-e heads on the shoulder of the piece are in blue on a yellow ground, the key pattern on the flange and handles being in blue and yellow. The symbols and lotus-work are pink, white, and yellow, with green leaves. At the feet are bands with the key pattern. The arms are decorated with a bat at the top and bottom. The fracture, which the reader will notice in the arm to the left, shows the piece to be made of white porcelain, which can be seen also at the bottom of the feet. Inside, the piece is covered with light green enamel.

This incense burner was picked up in an old china shop minus its cover. The second battalion of the Wiltshire Regiment, then the 99th Foot, was present at the sacking of the Summer Palace, and became possessed of several of these tripod incense burners, variously coloured and decorated, which are still preserved by the officers' mess, but all are without covers. These probably had been removed, the better to allow the perfume to escape through the palace, so were overlooked and left behind. It will not do, however, to conclude that all incense burners without covers have emanated from the Summer Palace.

Nos. 398, 399. Porcelain bowl, almost eggshell. Diameter, 5½ inches; height, 2½ inches. Mark, Taou-kwang, seal in red, 1821–1851. Covered outside with pink enamel, ornamented with lotus arabesque in light-coloured enamels—yellow, white, green, and blue; in gilt, four swastikas and four characters, probably meaning longevity. Light green band at top with joo-e heads in blue, with white margins, red dots, and underlappings.

The cartouch-shaped ornaments at foot are blue with green centres and red streak. Inside, the decoration is on white porcelain with the same coloured enamels as the lotus-work outside, but water-reeds and butterflies are introduced.

This decoration is much the same as that on the incense burner, No. 397, both being similar to No. 330, and is still very often to be found on pieces made for everyday use in China. This particular bowl might be said by many to belong to the rose family, but as this style of decoration is employed on grounds of various colours, most commonly on blue, the only plan seems to be to class them as pieces covered with coloured enamel.

This enamelled porcelain is decorated in a great variety of ways. Some pieces being covered with plain yellow are said to have been made for the exclusive use of the emperor; but years ago this ware was reported to be extremely rare, and the pieces we now meet with are, for the most part, imitations thereof, made in the south of China.

Very often we find porcelain enamelled, to represent agate or other such stones.

One of the most curious methods is that of covering the surface with a bluish, greenish-coloured ground, relieved by brown specks and little white circles, probably in imitation of the soufflé of céladon. This description goes by the name of "robin's egg."

Pieces are to be met with enamelled in plain colours, no doubt following the example of the whole-coloured style of decoration in the céladon class.

No. 400. South Kensington description: "Plate, porcelain. The inside painted in red and gold, with various forms of the character *shou* (longevity), and outside glazed green. Chinese. Diameter, 7⅝ inches." Not including the character in the centre, *shou* is here written in a hundred different ways.

No. 401. South Kensington description: "Saucer, porcelain. Painted inside and out with formal foliated design, margined by five haloes, symbolical of the five jewels of the Buddhist law, alternating with Sanskrit characters; a band also of similar characters. Mark, Ts'ai T'ang. Chinese. Diameter, 6⅝ inches." The mark is really, *Tsai Hua Tang Chi*, "Made at the Elegant Flower's Hall."

401.

400. [*To face p.* 234.

403. 402. [*To face p.* 235.

405. 404. [*To face p.* 235.

Mayers, p. 315: "'The Five Precepts' (Sanskrit, *Pancha Vêramani*)—

"1. Slay not that which hath life.

"2. Steal not.

"3. Be not lustful.

"4. Be not light in conversation.

"5. Drink not wine."

This is not an enamelled piece, but has to be put here, as it is on the same photograph as No. 400.

Peking (Engraved) Ware.

This is known in China as Peking ware, because it is said to have been sent to that city as tribute to the emperor, who was in the habit of giving it away as presents. It seems to have first come into notice during the latter part of the reign of Keen-lung. Where it was made is not stated. In Europe it is known as engraved ware, and is to be met with in European shapes, tea-services, etc. The surface of the paste seems to have been engraved with scroll-work or other pattern before firing, after which it was decorated with a bright-coloured enamel, on which flower-sprays or other ornamentation were sometimes thrown.

No. 402. Dish, brown edge. Diameter, 9¾ inches; height, 1¾ inch. Mark, blue seal, Keen-lung, 1736–1795. At back, three red sprays of bamboo. The surface of this dish is covered with incised scroll-work and coated with green enamel, on which is placed a spray of pink chrysanthemums rather to one side, a small flower being placed alone on the other side.

No. 403. Lotus-shaped bowl. Diameter, 8 inches; height, 4½ inches. No mark. Shaped stand. As seen outside, there are eight petals of white porcelain decorated with eight figures, male and female alternately, the space between being covered with engraved trellis-work and covered with blue enamel. The figures are painted in colours, chiefly rose-pink. Inside, the only ornamentation is a conventionalized lotus in yellow, pink, and blue at bottom, somewhat similar to No. 286.

Nos. 404, 405. Porcelain bowl. Diameter, 5¾ inches; height, 2⅝ inches. Mark, Taou-kwang, seal in blue, 1821–1851. Outside, except the three reserves marked off by gilt rings, these pieces are covered with impressed scroll-work and coloured

with yellow enamel, on which, between the reserves, is a vase in blue and white enamel, with a spray of roses and a halberd, from which hangs the *hio-phok*, or scent-charm (see p. 65). On one side of the vase is a bag, on the other a stand with pomegranates. At foot, two gilt rings interlocked and a joo-e; but these are thrown into the shade in the photograph. The reserves are decorated with a single goat or sheep and small landscape, all in faint colours, chiefly Indian ink. The inside is ornamented in blue under the glaze, with three sheep or goats in the middle, and four prunus sprays on the sides, mixed with pine, bamboo, etc. From each spray hangs a symbol, viz. joo-e, sounding-stone, peaches, and fish. At foot of three of the sprays are fungus, and apparently grapes at the fourth, but more probably the seed of a water-reed, as in No. 399. This ware is seen at its best in these bowls.

Porcelain decorated with Ornaments in High Relief.

No. 406. South Kensington description: "Vase, porcelain, of elongated form, yellow ground, incised with scrolls, interspersed with enamelled flowers, among which stand out in high relief vases of flowers, bowls of fruit, incense urns, the lyre and chess-board, fans, books, and scroll paintings (the various apparatus of Chinese study), and the different emblems. Carved wood stand. Chinese. Height, $23\frac{3}{4}$ inches; diameter, $9\frac{1}{8}$ inches."

This piece happens to belong to the Peking section of the enamelled class; it is not placed here on that account, but to illustrate porcelain decorated with emblems and charms in high relief, a style of decoration to be met with in nearly every section. It is an instance of one piece representing two, if not three, different classes.

Translucent Ware.

This consists of porcelain with pierced ornaments filled with glaze. In most cases the ornamentation takes the form of diaper bands, or set patterns, one of which is made up of a series of small punctures, of somewhat oval shape. This goes in China by the name of "grains of rice work," which cereal

406. [*To face p.* 236.

407. 408. [*To face p.* 237.

411. 409. 410. [*To face p.* 237.

the perforations resemble in shape. Sometimes the piercing takes the form of leaves and flowers; even figures of dragons and other animals are to be met with. This ware is to be had both in white and polychrome. Until held up to the light it looks like ordinary porcelain, but when placed between the eye and the light, the translucent pattern becomes visible. This class is more curious than beautiful.

No. 407. Translucent porcelain bowl. Diameter, $7\frac{1}{8}$ inches; height, $2\frac{7}{8}$ inches. Mark, seal, Keen-lung, 1736–1795. This piece has a bluish-greenish tinge, and the glaze seems to be somewhat of a céladon nature. The decoration consists of flowers and butterflies in various colours, which, when held to the light, are translucent, with the exception of those at the bottom of the bowl.

No. 408 shows the pattern as seen with the light shining through the piercings.

Siam Ware.

So called because supposed to be made in Siam, but there is every reason to believe it was specially manufactured and decorated in China for the Siamese market. It is almost invariably ornamented with Buddhist figures, the colouring being very bright, generally red or black grounds relieved with white, while blue, green, and yellow are largely intermixed.

Nos. 409, 410, 411, three rice bowls with covers, will give the reader a very fair idea of the general appearance of this ware. The two figures seen on the bowls are said to be those of Tephanon and Norasing, Buddhist divinities, who are represented as surrounded with clouds.

Nearly everything Siamese is decorated with the elephant, those of white colour being considered sacred; and it is rather odd that this animal does not appear on these cups, but its absence may be a proof of their Chinese origin.

Davis, vol. ii. p. 76: "The mother of Budha is said to have dreamed that she had swallowed an elephant, whence the veneration for elephants in Siam and Pegu."

Porcelain with Foreign Designs.

It seems to have been a very usual custom during the eighteenth century to give orders for china to be decorated

in a particular way—it might be with European, Indian, or other designs, according to the country for which it was required. In most cases, no doubt, a drawing was supplied, which the Chinese reproduced to the best of their ability; at times it may be with less success than at others. Often, however, as in the case of No. 412, the figures seem to have been drawn from life when the surroundings are of the usual Chinese character. The pieces decorated with foreign designs for the most part belong to the Indian china class.

Blue and White.

No. 412. A blue and white cylindrical vase. Height, 11 inches. No mark. Decorated with three European figures in costumes of the seventeenth century, presumably a Dutch gentleman and two attendants, one having a water-jug, and the other a basket of flowers. On the table are a packet of books, a basket with two scrolls, and on a saucer seemingly a lighted joss-ball, such as is used for lighting cigars in the East, the trellis-work band and the symbols on the neck being the same as are usually met with in pieces decorated with Chinese motives.

This vase does not look so old as the dress of the three men, and is probably a reproduction. It will be noticed that the man walking away with the basket of flowers has his head turned right round, as if it were put on back to front.

Painted in Colours.

No. 413. Porcelain plate. Diameter, 16½ inches; height, 1¼ inch. No mark. The rim is decorated with four medallions, two filled with landscape, two with foliage and a bird, all in Indian ink and gilt, with very little colouring. On the sides is a chain-shaped band in gilt. The arms are in various bright colours.

Porcelain decorated with armorial bearings seems to have been very much in vogue about the middle of the eighteenth century.

No. 414. Porcelain plate. Diameter, 15½ inches; height, 1¾ inch. No mark. Blue and gilt bands with pointed ornaments (same as in No. 386) is the only decoration on the rim and sides. A river landscape occupies the centre, with

412. [*To face p.* 238.

413.

414. [*To face p.* 238.

416. 417. 415. [*To face p.* 239.

418. [*To face p.* 239.

two European ships full sail. There is a castle on each bank of the river. This scene is enclosed in a double band of feather-shaped ornaments in red and blue.

These ship plates belong to the same period as those with armorial bearings.

No. 415. Porcelain saucer. Diameter, $4\frac{3}{4}$ inches. No mark. Decoration consists of the seated figure of a European woman, with what may be a baby on her lap. Beside her stands a Chinese woman with Chinese boy. The colouring is chiefly in rose pink.

No. 416. Porcelain dish. Diameter, $5\frac{1}{4}$ inches. No mark. The sides are decorated with a pattern border in red under the glaze, while in the centre is Juno and a peacock in colours, chiefly red, blue, and yellow.

Jesuit China.

Mention has already been made of this section (see p. 12), which is composed of pieces showing any trace of the Christian religion—it may be the Cross or other emblem, or some scene taken from the Bible.

No. 417. Dish of rough porcelain, brown edge. Diameter, $8\frac{1}{4}$ inches; height, $1\frac{1}{2}$ inch. No mark. The motive here is the crucifixion painted in bright colours, the whole apparently a copy of some majolica plate supplied by the Jesuits.

Clobber Ware or Redecorated Ware.

Mention has already been made of the repainting of blue and white in Europe.

No. 418. Mandarin-shaped jar with cover. Height, $11\frac{1}{2}$ inches. Mark, a leaf. This is an eighteenth-century piece of blue and white, the paste being moulded into two tiers of lotus medallions at the base, from which spring six spiral flutings surmounted by six cartouch-shaped medallions, which are repeated on the cover with six lotus reserves. Originally, the decoration consisted of flowers in blue under the glaze, but these to a large extent have been daubed over with red, the white groundwork being covered alternately with red and green or yellow and blue, while the border at the neck is a check-work of black and white.

The difficulty of getting rid of all the blue and white

imported may have led to the repainting of some in Europe; but, as time went on, a taste seems to have developed for this so-called clobber ware, and from the number of these fluted vases, which admitted of the colours being applied in stripes, one is almost led to think these pieces must have been specially ordered with a view to the repainting of same on this side. Be this as it may, this ware is also met with on flat surfaces.

Chinese Porcelain decorated in Europe.

Porcelain seems to have been imported in the white for decoration in Europe; while other pieces, on which the Chinese decoration was not deemed to be sufficient, were repainted after arrival. Pieces are to be met with decorated in the styles of Holland, France, Germany, and Italy; while in this country the artists of Worcester, Bow, Chelsea, and Lowestoft have left specimens of their handiwork on Chinese porcelain. In the Franks collection, there are pieces so decorated, with Chinese date-marks, 1723–1736.

No. 419. Ewer of coarse material. Height, 16 inches. No mark. This piece was brought home about the middle of the eighteenth century, and remains to this day in the possession of the descendants of the original owner. The cover and neck are covered with the same gilt scroll-work that we find in mandarin pieces, while the rest of the decoration is said to have been added at Lowestoft.

POTTERY AND STONEWARE.

No. 420. A beaker-shaped vase. Height, 10 inches. No mark. Made of dark brown stoneware, with engraved and embossed ornamentation relieved by slight colouring. This piece is made in imitation of the metal vases employed in Chinese temples.

Pottery is lighter in weight than stoneware. Perhaps the best-known description of Chinese pottery is that called "boccaro" ware, which is generally of a terra-cotta shade, and often decorated with raised ornaments, sometimes relieved by colouring.

419. [*To face p.* 240.

422. 420. 421. [*To face p.* 240.

EXCEPTIONAL PIECES.

We have seen how very little, as in the case of Nos. 308, 330, has to serve at times as a guide to which particular class some pieces should belong, while there are instances where the decoration is of a nature that the only plan seems to be to group such pieces in a class by themselves under the name of "exceptional pieces."

Nos. 421, 422. Pear-shaped bottles with collar on neck. Height, 10½ inches. No mark. The decoration is in green, red, and other colours. The entire surface is covered with spiral bands in brown, over which is the coloured decoration. These are evidently a copy of Venetian glass. It will be noticed that there is a chrysanthemum arabesque on the collars with the sweet-flag pattern below.

REPRODUCTIONS.

We have seen by the history of King-te-chin that from early times great attention was paid to the reproduction of ancient pieces. There can be no doubt but that at certain periods the imitations were much more beautiful than the originals, and are now justly prized. The making and decorating of fine porcelain has never been quite a lost art in China, and of late years may have said to have revived, the colours now used in the painting of some of the best pieces coming so dangerously near the old work, that it is impossible for any but an expert to tell the one from the other. To be an expert, it is necessary to be continually handling specimens of all kinds, ever on the outlook for fresh tricks; and this experience it is almost impossible for amateurs to obtain unless in daily touch with the trade.[15]

[15] The Chinese are engaged at the present day in making desperate efforts to imitate every class of old porcelain prized by themselves, and amateurs have to be on their guard against these.—T. J. L.

Japanese Reproductions.

The Japanese having acquired the art of making porcelain from China, it is but natural that they should at times have imitated the Chinese styles, particularly when stimulated to do so by demand for Europe. These reproductions may be of any age, and must be judged of individually on their merits. As a rule, these Japanese imitations are most successful in the self-coloured pieces, and classes where the colour is under the glaze, as in blue and white and peach ware; but many good imitations are to be found in the polychrome sections.[16] It is not safe, however, to conclude because a piece has spur-marks that it must be of Japanese origin.

French Reproductions.

Mention has been made of the continual reproduction of ancient porcelains which went on in China, as also of the copying of Chinese pieces by the Japanese. Unfortunately, no work of this sort would now be complete that omitted to notice the same process which is to-day being carried on in Paris and elsewhere.

In the museum at Sèvres, side by side in one of the glass show-cases, stand two seven-bordered eggshell plates. The attendant informs you one is genuine, the other a copy thereof, painted to show the skill of their artists, and the visitor is invited to say which is which. This it seems impossible to do merely by looking at the plates, but no attempt is made to disguise the back of the copy, and by that you can see it is made of Sèvres and not Chinese porcelain. On the face of the plate the colours and painting are exactly alike, although it is said that, carefully examined in a north light, the pink of the copy is not quite as bright as that of the original.

What can be done in Sèvres can be done equally well elsewhere in Paris, and the copying of ancient works of art has there become a regular trade, very great skill being displayed not only in the painting of the pieces, but in the imitating of the backs or bases thereof. To begin with, the porcelain is

[16] The Japanese, knowing the big prices that have been paid for Chinese peach-bloom and other monochromes, have set themselves hard at work to obtain results, which have deceived a few inexperienced eyes.—T. J. L.

made to exactly resemble in texture the Chinese, the dirt stains on the unglazed portions and faces of the pieces being imitated so as to resemble the engraining of years.[17] Old pieces of Chinese origin that have been broken can have the damaged portions made good in a way that is perfectly marvellous; in fact, there seems nothing almost that these clever craftsmen and artists cannot accomplish. This trade is carried on openly, the pieces being offered for sale in their windows, labelled as reproductions of ancient works of art; but no language can well be too strong for use in condemning dealers who buy these reproductions intending to benefit by reselling them as genuine; and the better to deceive the public, they have actually sometimes shipped these forgeries to China, hoping that their receipt back from that country would place them above suspicion.

There seems to be no guide by which these frauds can be detected except the actual practice, which enables the eye to at once denounce them. It is impossible, therefore, to do more than caution the reader against bargains, and advise, when making purchases, to consult a specialist whose judgment is known to be reliable.

It is but poor consolation to know that reproductions of blue and white have not hitherto been so successful as those of the polychrome class.

Nos. 279, 280, 282, 283, 322, 323, 337, 368 to 373, 380, 381, 393 to 396, have been photographed from French copies.

DECORATING WITH CHINA.

Our ancestors bought cabinets in which to keep their ceramic treasures, and the custom still prevails to a large extent. The china is a great improvement to the cabinet, but it is not so certain that the cabinet is the best method of displaying the china, particularly as great changes have of late years been made in the decorating and furnishing of our

[17] Copies of ancient porcelain are made at Tournai and in Silesia, but after all, this kind of imitation is carried out in every branch of art known to have any value, and was in vogue even in the days of ancient Rome.—T. J. L.

houses. Anyhow, cabinets cost money, and in small rooms, where not needed as furniture, take up space that sometimes cannot well be spared for mere decorative purposes. Of course, there are some very delicate pieces that need the protection of a glass table or cabinet, but these are generally of small size, so can easily be provided for, while china, as a rule, will not hurt by being exposed. All it wants is protection from rough usage, and now that so much attention is paid to mural decoration, the simplest plan seems just to wire the plates and hang them on the walls, while vases and other such pieces can be arranged on shelves made to suit the room.

To employ china successfully in this way, several things must be seen to, of which the following are a few of the most important:—

To begin with, china will not show up to advantage on a chintz or other polychrome wall-paper; that must be a plain monochrome, or better still, simple distemper, so as to get a perfectly dull surface free from all glaze.

Terra-cotta, or Indian red, make perhaps the best background for blue and white, and yellow for the other descriptions. As rooms may be apt to look a little bare or cold so decorated, it is possible to get over this defect by introducing draperies, for somehow the patterns on these, if judiciously chosen, do not seem to tell against the china in the same way as those on wall-papers, and naturally fabrics manufactured in the East are generally the best to employ. Of course, where expense is not a consideration, the whole room can be hung with some suitable material, but even then it may be advisable to break the sameness by, at certain points, employing some different background.

China does not seem to blend well with the usual run of oil paintings, probably owing to the heavy frames in most general use; in narrow glazed frames combinations might be possible in the same way as with water-colours, where the frames are of more modest dimensions and the general colouring lighter.

Chinese porcelain will not go with any other except in the case of blue and white, where, for decorative purposes, suitable pieces of Japan or Delft ware may, if necessary, be employed. It is always well to keep the blue and white entirely separate from the polychrome descriptions; in fact, in blue and white

423. [*To face p.* 245.

424. [*To face p.* 245.

425.

[*To face p.* 245.

itself, the mandarin pieces cannot be mixed to advantage with the earlier styles.

It is also advisable in the polychrome sections to separate the famille verte rose, powdered blue, mandarin, Indian porcelain, etc., into their various classes, and, as far as possible, display each in a different room, or at least to keep them clearly distinct one from the other. By so doing, the effect will be found to be very much better than by employing the various classes together.

No. 423 represents an overmantel, composed chiefly of famille verte pieces, arranged on a background of Japanese squares, with dark-red velvet shelves.

No. 424 shows a wall decoration of Indian porcelain on a yellow distempered ground and red velvet shelves. A somewhat similar arrangement of powdered blue pieces does very well on a background of yellow Indian silk.

No. 425. An overmantel of mandarin china, chiefly eggshell. The pieces being smaller need more of a background, which in this case is formed by a bamboo frame filled with red and old gold velvet (and a Japanese embroidery in the centre), on which the eggshell plates hang safely, and are shown off by the dark colours at back. The better the china the handsomer must be the background.

Some people object to having their plates wired, when the only plan is to arrange them on stands or racks; but the effect thus obtained is, as a general rule, apt to be stiffer than with the other method. Of course, care should be taken never too put the wires on too tightly.

A great deal depends upon the house, but in the ordinary run of modern residences, the wired system will probably be found to answer best.

MARKS.

So little is known with regard to the whole system of marking, that at present, with the exception of date-marks, when apparently reliable, there is little or nothing to be learnt

as to the age or history of the piece from the mark thereon. Dealers and collectors, therefore, pay but little attention to marks, taking the pieces on their merits, whether marked or unmarked. Chinese marks may be divided into three classes —date-marks in the plain and seal characters, hall and other inscribed marks, symbol marks.

These are generally painted in blue, but sometimes, in the later pieces, in red; at other times, the characters are engraved or in relief. The mark is usually to be found on the base of the piece.

Instead of centuries, the Chinese measure time by means of cycles of sixty years. To indicate the date by this system, two characters are employed, the first taken from the "ten stems," the second from the "twelve branches," or Chinese zodiac (see p. 83), so that to complete the cycle the stems occur six times, and the twelve branches five times. This brings a different stem symbol into union with a different branch symbol in each of the six repetitions of the former, so indicating the exact year of the cycle, at the end of which the last of the stems comes into conjunction with the last of the branches, when it is necessary to start afresh with the first stem and branch symbol. To identify the period, it is necessary to add the number of the cycle, the present being the seventy-sixth, and commenced in 1864. This system is, however, very seldom employed in marking china.

The Chinese have a second method of denoting time by the *nien-hao*, or title, assumed by the various emperors on ascending the throne, which must consist of two words or signs. In ancient times the *nien-hao* was changed so as to denote any very important event occurring during the reign, but since the accession of the Ming dynasty there is only one instance of such change. The marking of porcelain in this way seems to have originated through the Emperor Chin-tsung, during his *nien-hao* King-te (A.D. 1004–1007), giving orders that all china made for the palace should be dated in this way. To give the exact date, it would be necessary to state the year in the reign; but this is seldom or never done on china, and the six signs, when in the "plain character," are made up thus—the upper one at the reader's right hand *ta* (great), the next below the name of the dynasty, the third the first sign of the *nien-hao*,

the second sign being at the top of the second column, followed by the word *nien*, or period, and finally *chi* (made). Sometimes the first two signs giving the name of the dynasty are omitted, when the mark is reduced to four signs, arranged in two columns; of these the first two are the *nien-hao*, and the second two the formula *nien chi* (period made). In cases where the date is printed horizontally, which is sometimes done when the date is put on a collar or band, on the face of the piece, it has to be deciphered from the reader's right hand towards the left (see No. 397).

Unfortunately, these date-marks have been so forged and imitated on modern pieces that they cannot alone be accepted as proof of age; in fact, there is every reason to fear that the European traders used to order the porcelain to be made with certain marks, regardless of the intended decoration, which often was not of the style of the period so indicated.

The most favourite mark seems to have been "Ching-hwa" (1465–1488), under which immense quantities of china appear to have been made and shipped to Europe during the seventeenth and eighteenth centuries. In 1648 the Dutch ship *Haarlem* foundered in Table Bay, South Africa, and in 1763 another Dutch ship, the *Jung Thomas*, of Amsterdam, was wrecked at the same place. From time to time pieces of china bearing the Ching-hwa mark have been recovered from these wrecks, some of which may be seen in the Leinster House Museum, Dublin. In 1885 the wreck of the latter ship was removed, when further specimens of Chinese porcelain were recovered, including the nest of small blue and white cups now to be seen in the Edinburgh Museum, encrusted together into what has become a lump of sandstone. These also bear the Ching-hwa mark like the Dublin pieces, in four characters, the "Great Ming" being omitted.

Ching-hwa reigned for twenty-three years, and it is not likely, in that period, all the china could have been made that has been sold under the mark during the last four hundred years; nor is it probable that two to three hundred years after that reign enough of it could have remained to regularly form part of the cargoes of the Dutch ships. Why this mark was in such favour with Europeans it is difficult to say, as the

Seuen-tih (1426–1436) is considered by the Chinese to have been the best Ming period, the Ching-hwa taking the second place in their estimation.

With the seal marks we get on to firmer ground. The Keen-lung (1736–1795) is sometimes given in the "plain characters," but more frequently in the seal style, and this system of marking is generally considered to have been first used during this reign, so that there is every reason to think that the Kang-he (1661–1722) dates in this character are not above suspicion. Of course, the later the date the more likely the pieces are to belong to the period stated.

Marks in which the word *tang* (hall) occurs, Chinese scholars seem to agree in thinking indicate the origin of the porcelain. In some cases the word *chi* (made) is used, while in others simply the name of the "hall" is given. With regard to the *Shun-tih tang chi* mark, "made at the cultivation of virtue hall," Sir A. W. Franks says, "This mark is on specimens of different kinds and very varied quality. The name is derived from the classics, 'The Great Learning,' ch. x. 6. It is said to be the hall name of a *tao-tai*, or superintendent of the imperial porcelain manufactory." Hall marks seem generally to be in the "plain character."

The other inscribed marks are written in various characters, and the above-named author says "generally are commendations of the porcelain; stating that it is jade, a pearl, elegant, antique, precious, etc. Some of these may possibly be names; occasionally they refer to the subject."

Symbol marks are taken chiefly from the eight ordinary or eight Buddhist symbols already described. The following is a list of the devices most commonly met with as marks:—

The eight ordinary symbols, of which the leaf (No. 37) is the favourite, appearing in a great variety of shapes, as may be seen by comparing those given with the illustrations in the blue and white, powdered blue, and famille verte classes. The sonorous stone (No. 32) is to be met with, but does not seem to have been much used as a mark.

Of the eight Buddhist symbols, the fish (No. 25), the

lotus (No. 24), the knot (No. 29), and the shell (No. 26) seem to have been employed.

Of the symbols of the eight immortals, the gourd (No. 16) appears alone to have been in favour as a mark, probably in its capacity as an emblem of longevity. Musical instruments do not occur frequently, and then generally the lute.

In connection with the scholar, one or more of the five precious things of the library occasionally occur; but under this heading the mark generally takes the form of the *pi ting joo-e* (see No. 88).

The *joo-e*, as the sceptre of longevity alone, or combined with some other article, or it may be merely the head of the *joo-e* (see Nos. 51, 52).

The symbol for *fuh*, happiness (see No. 50).

The swastika (see Nos. 40, 41, 42).

Four-legged vase (see Nos. 260, 293, 328). This mark is often to be met with, and has been called a modelling table, as also an incense burner; but we probably see its origin in the scroll-stand, as shown in No. 55, so that the present name of four-legged vase is near enough.

Tripod incense burners of various shapes (see 478, 479).

Among animals, the hare is perhaps the most common (see Nos. 280, 381, 485).

The bat appears alone or in conjunction with the peach (see No. 49).

Of birds, the stork is most used, no doubt owing to its being an emblem of longevity.

Among insects, the butterfly, and others that it is impossible to name.

The fungus is not uncommon as a mark (see Nos. 47, 48).

Of flowers, in addition to the lotus, there are many, but they are generally so roughly drawn that it is impossible to say which are intended.

Those interested in this subject had better refer to Sir A. W. Franks's book, where most of the "Hall" and other inscribed marks are given. There are also a number of reproductions of Chinese symbol marks in Mr. Chaffers's book of "Marks and Monograms;" but, unfortunately, as yet, the same are of little practical avail to the student of Chinese

porcelain. A manual of marks by Messrs. Hooper and Phillips also contains a number of Chinese marks.

Dresden Marks.

Sir A. W. Franks (p. 235) tells us that to prevent the courtiers taking away the china, it was marked by a sign and number cut in the porcelain, so as to be indelible, the following being the distinguishing marks employed:—

Green Chinese porcelain mark	...	...	I
White „ „	...	...	triangle.
Red „ „	...	...	arrow.
Blue and white and crackle „	...	...	a zigzag line.
Indian china „	...	...	a parallelogram.
Black „	...	...	P.
Japanese porcelain „	...	...	a cross.

When pieces so marked are met with, they are supposed to be duplicate specimens that have been sold out of the Dresden collection. It used to be the custom to grind out the base of stolen pieces, and so get rid of the Dresden marks, when the pieces have the appearance of having originally been left unglazed at bottom.

Date Marks.

The *Nien-haos* given in the following three pages are said by a Chinese friend to be correctly written. The formula at top in the case of the "Ming" marks is taken from No. 264, in the "Tsing" from No. 363, and in the seal character from No. 404. The reader will see by looking at the formula where the *Nien-haos* fit in, and the difference between that in the formula and the same date as given beneath, will afford some idea of the allowance that must be made for variation in writing.

In the first two tables the dates are also given in the plain character.

Ming Date Marks.

Hwa.	化	大 Great.	大
Period.	年	明 Ming.	明
Made.	製	成 Ching.	

洪武 共武

Hung-woo, 1368–1399.

永樂 永樂

Yung-lo, 1403–1425.

宣德 宣德

Seuen-tih, 1426–1436.

成化 成化

Ching-hwa, 1465–1488.

弘治 弘治

Hung-che, 1488–1506.

正德 正德

Ching-tih, 1506–1522.

嘉靖 嘉靖

Kea-tsing, 1522–1567.

隆慶 隆慶

Lung-king, 1567–1573.

萬曆 萬曆

Wan-leih, 1573–1620.

Tsing Date Marks.

Chin.	正	大	Great.	大
Period.	年	清	Tsing.	清
Made.	製	雍	Yung.	

順治

Shun-che, 1644–1661.

康熙

Kang-he, 1661–1722.

雍正

Yung-ching, 1723–1736.

乾隆

Keen-lung, 1736–1795.

嘉慶

Kea-king, 1796–1821.

道光

Taou-kwang, 1821–1851.

咸豐

Heen-fung, 1851–1861.

同治

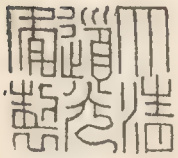
Tung-che, 1862–1875.

光緒

Kwang-shiu, 1875.

Taou.

Period, *Nien.* Made, *Chi.*



Ta, Great. *Tsing*, Tsing.

Kwang.

Shun-che, 1644–1662.

Kang-he, 1661–1722.

Yung-ching, 1723–1736.

Keen-lung, 1736–1795.

Kea-king, 1796–1821.

Taou-kwang, 1821–1851.

Heen-fung, 1851–1862.

Tung-che, 1862–1875.

Kwang-shiu, 1875.

Marks on Pieces in the Salting Collection.

With Mr. Salting's consent, Mr. A. B. Skinner, of the South Kensington Museum, has been kind enough to supply for publication in this work, the marks, other than *nien-haos*, to be met with on pieces in the Salting Collection. At present this magnificent collection consists of some 959 pieces in all.

Say coloured pieces	636
Blue and white pieces	323
	959
Number of date-marks on coloured pieces	52
" " " blue and white pieces ...	78
	130
Other marks on coloured pieces	77
" " blue and white pieces	92
	169

Total marked	299
" unmarked	660
	959

No. 426. Mark on a bowl, small clouds, etc., on an apple-green ground.

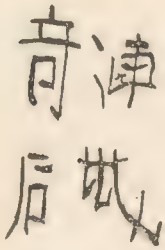
No. 427. Mark on a set of four plates, each painted with a figure-subject, in polychrome on a white ground.

No. 428. *Ki-yuh tang chi.* Probably meaning "Made at the Ki-yuh (rare jade) Hall." On a bowl and cover, blue and white, painted with playing children and domestic scenes.

No. 429. *Luh-i-tang.* The Luh-i (waving bamboo) Hall. Marks on a bowl painted in polychrome on a white ground, with compartments, each containing a horse; ground decorated with flowers and Chinese characters.

No. 430. *Ki yuh pao ting chi chin.* Probably meaning "A gem among precious vessels of rare jade" (Franks). On a set of three blue and white vases, probably of the Kang-he period (1661–1722).

No. 431. Swastika. "The ten thousand things" (Grandidier). On a bowl painted with compartments on a diaper ground with Chinese characters on white.



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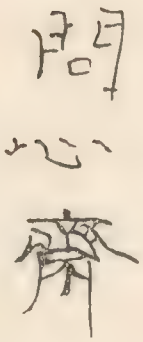

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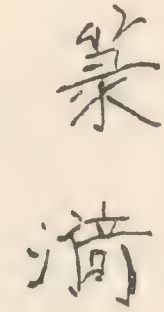

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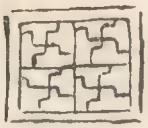

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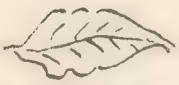

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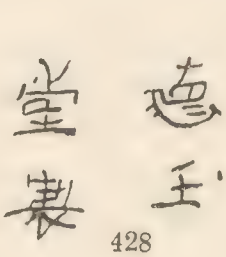

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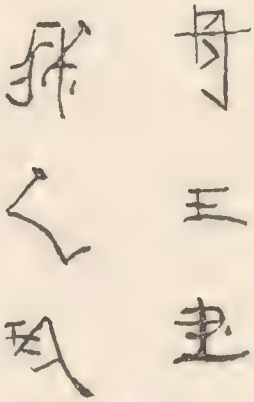

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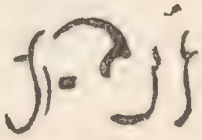

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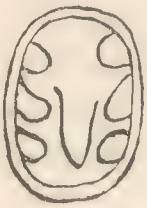

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No. 432. Mark on a blue and white plate, painted with a lady and a kylin in a landscape.

No. 433. "Mark without meaning" (Grandidier). "Not deciphered" ("Burlington Catalogue"). Mark on a pair of blue and white cups, covers and saucers painted with figures and leafy sprays in compartments. French inscription round the rims of the cups; also on two blue and white plates, hawthorn pattern; also on a blue and white saucer painted with a ship.

No. 434. Mark on a cup and saucer formerly in the Dresden Collection. "Blue and white Indian porcelain (chiefly Chinese blue and white), including crackle. Marked with a zigzag line" (Franks).

No. 435. From a Chinese porcelain vase with coloured figures on a black ground.

No. 436. An imitation by the Chinese of a mark on Delft ware. Mark on a pair of blue and white bottles, with long necks, painted with flowers.

No. 437. On the back of a blue and white plate of the Kang-he period (1661–1722).

No. 438. *Fô.* Happiness (Grandidier). Mark on a bowl painted on the outside, with compartments containing flowers and landscapes in polychrome on a white ground. Kang-he period (1661–1722). Also on a plate, painted in polychrome on a white ground, with a fish among waves in the centre, surrounded by kylins, pearls, etc.

No. 439. Mark on a sacrificial cup, white with band of engraved ornament.

No. 440. Mark on a pair of tall vases, painted in polychrome with Chinese ladies.

No. 441. Mark on a vase, with similar decoration.

No. 442. "Piece manufactured under the Thsing dynasty (1723). Mark possibly meaning *Kien*" (Grandidier). On a bowl, painted outside in blue, the rim having compartments on a red ground containing flowers in polychrome.

No. 443. Not deciphered. See "Burlington Catalogue, 1895." Mark on a pair of blue and white plates, each painted with a geometrical device in the centre surrounded by floral sprays.

No. 444. Mark on a tall rectangular vase, painted with hawthorn pattern on a black ground.

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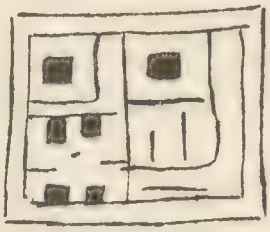
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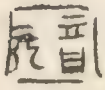
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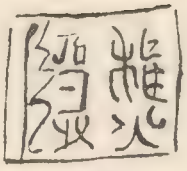
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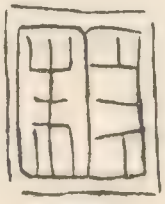
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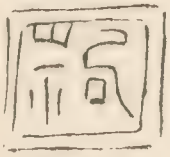
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No. 445. Mark on rectangular incense-burner, with groups of figures painted in polychrome on a white openwork ground.

No. 446. *Ho* (Chinese *pao*), "precious." Plate with compartments containing flowers in polychrome; ground of deep blue.

No. 447. Mark on rectangular flower-vase, painted with compartments containing vases in polychrome on a white ground.

No. 448. Mark on a large dish, painted in polychrome on a white ground, with compartments containing landscapes, birds, and vases.

No. 449. "Piece manufactured under the Thsing dynasty. Mark meaning *Song*, praiseworthy" (Grandidier). On a bowl, painted outside with birds and flowering trees; buff-coloured ground.

No. 450. Mark on a pair of plates, painted respectively with a domestic scene and soldiers in polychrome on a white ground.

No. 451. Mark on a small teapot and cover, painted with pearls and floral sprays on a green ground.

No. 452. Mark on plate, painted with figure-subject in polychrome on a white ground.

No. 453. Mark on a vase, blue and white, painted with figures.

No. 454. Mark on a bowl, painted in polychrome on a white ground, with flowers within lobed compartments; ground blue.

No. 455. Seal mark unknown. On a coloured plate.

Nos. 456, 457, 458. "Varieties of *Che* plant. A kind of fungus; longevity" (Franks). There are eighteen of these marks in the Salting Collection, the majority being on blue and white porcelain (see also Nos. 47, 48).

No. 459. "Musical instrument" (Franks). Ten of these marks in the Salting Collection, one on black bowl with coloured medallions, two on pair of coloured plates, seven on blue and white plates.

No. 460. Flower. Two of these marks in the Salting Collection on a pair of blue and white small vases with long necks.

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No. 461. "Jade (*yuh*)" (Franks). This mark occurs four times on a pair of blue and white plates and on a pair of coloured plates.

No. 462. Flower. Two of these marks in the Salting Collection on a pair of coloured plates.

No. 463. Lozenge-shaped mark (unusual). Only one of these in the collection, on a coloured bowl.

Nos. 464, 465. Lotus. These occur four times, on a pair of coloured dishes and on a pair of small coloured bowls; cream-coloured ground. In both instances the lotus is without fillets.

No. 466. Flower. There are three of these in the collection, all on blue and white, two bowls and a plate.

No. 467. "Five-leaved flower" (Franks). Two of these, one on blue and white bowl, the other on a coloured plate shaped like a flower of nine petals (lotus ?).

No. 468. Pearl. This occurs twice, on a pair of blue and white plates (see also No. 30).

Nos. 469 and 473. Varieties of leaves. This leaf-mark occurs forty-five times in the Salting Collection, on blue and white and coloured pieces, but chiefly in the former. No. 469, it will be noticed, is without fillets (see also No. 37).

No. 470. Mirror. There are three of these marks in the collection, two on coloured dishes, one on coloured plate (see also No. 35).

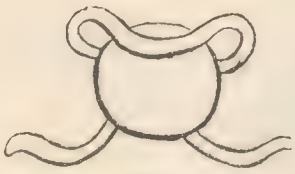
No. 471. "Four-legged vase" (Franks). "*Ting*, or incense-burner" (Du Sartel). Probably a scroll stand (see No. 55). Eight of these in the Salting Collection, five on blue and white plates (two pair and single plate), three on coloured plates.

No. 472. Unknown. Only one, on blue and white plate.

No. 474. "Lozenge-shaped symbol with swastika in centre" (Franks). Only one specimen, on a coloured plate.

No. 475. Lozenge-shaped symbol (unusual). Occurs twice, on a coloured bowl, and on a bowl, blue ground with gold decoration on outside.

No. 476. The sun. A Chinese friend writes, "This represents the sun." Mark on a tall vase, painted with figures, animals, and birds, within compartments on a green ground, decorated with flowers and butterflies (see p. 195).



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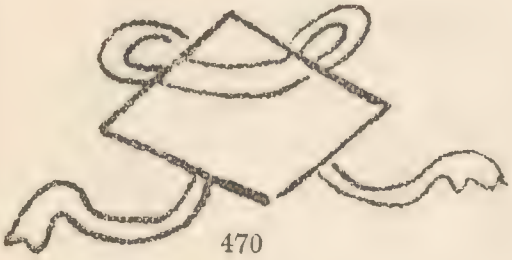

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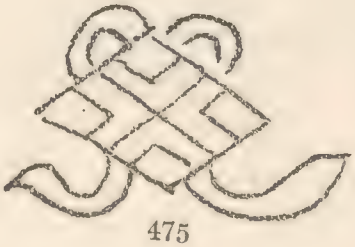

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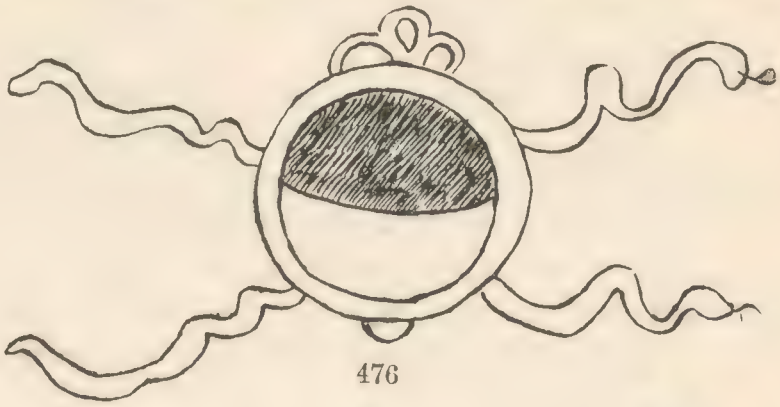

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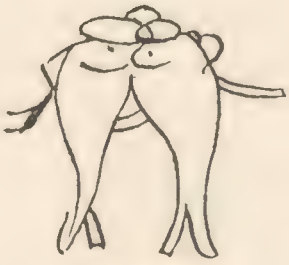

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484

No. 477. "*Yeu.* Fish, emblem of conjugal happiness" (Grandidier). Mark on a blue and white plate, painted with birds and hawthorn.

Nos. 478, 479. "Various *tings*, or incense-burners" (Grandidier). Marks on two small blue and white plates, each painted with a geometrical device in the centre containing flowers.

No. 480. Mark on a pair of plates, each painted with a kylin and mythical bird in polychrome on a white ground.

No. 481. A shell. "It is a well-known Buddhist symbol, but may also be the emblem of a prosperous journey" (Franks). Mark on a dish, painted with a figure-subject in polychrome on a white ground.

No. 482. "*Lou-sé*, heron. Raised mark on a dish, similar to another mark of *nien-hao* Tching-te (1506–1522)" (Grandidier). Mark on a blue and white plate, painted with deer in a landscape.

No. 483. "*Lien-meou-tan.* Fruit of the pæonia-moutan" (Grandidier). Mark on a dish, painted in polychrome, with vases and flowers on a white ground.

No. 484. Mark on a plate, painted in polychrome on a white ground, with birds and flowers within lobed compartments; deep blue ground.

No. 485. Hare. In blue, on a pair of buff-coloured cups and saucers, with polychrome decoration.

Nos. 442, 443, 444, 448, 449, 452, 454 are probably intended to represent *Fuh*, happiness. No. 454 is perhaps inverted.

No. 60 (see p. 61). "Chinese Repository," vol. i. p. 287. The laws and regulations of the priesthood of Budha: "You must not blow the dust off the sacred books with your breath, for in the first place the breath is impure: and in the second place it shows want of respect." This, no doubt, applies to Taoists as well as Buddhists, as the two religions have become very mixed.

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